

SATURDAY, MAY 12, 1888.

No. 836, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Merchant and Craft Guilds: a History of the Aberdeen Incorporated Trades. By E. Bain. (Aberdeen: Edmond & Spark.)

As one who long filled the office of Master of the Trades' Hospital at Aberdeen, Mr. Bain has enjoyed special opportunities of becoming familiar with the well-preserved records of the seven incorporated trades, which, after playing so great a part in the history of the borough as it gradually advanced to self-government, have still, in all probability, an important task to fulfil in the war of competition by which our commerce is menaced in the future. The title of the work seems to promise a general account of all the trading associations which anciently existed at Aberdeen; but the author has in fact confined himself, with the exception of a short essay on the history and nature of guilds in England and on the continent, to giving an exact account of the seven craft-guilds or trades, at first in relation to their long and successful struggle with the privileged merchant-guild, and afterwards in connexion with the causes which led to their peaceful development after the memorable treaty between the burgesses and the artisans established by a common indenture in the year 1587.

The trading community at Aberdeen, as in the other royal burghs in Scotland, was established on a foundation of oligarchical privilege. The country being in a very poor state, King David I. (1124 to 1153) obtained a willing crowd of settlers from England and Flanders by giving them very important powers over the poorer classes of townsmen, and by securing to them a nearly complete immunity from the royal jurisdiction, with the exception of the greater pleas of the crown. The leading regulations of the burghs appear to have been copied from the customs of Newcastle. Mr. Robertson tells us that the original burgesses were, with few exceptions, of foreign origin, and that it was long before the native element entered largely among the civic population; and that this was especially the case in the North, "where the towns must have long stood out like commercial garrisons in a disaffected, and not unfrequently a hostile, country." Mr. Bain shows us that the earliest charters granted to Aberdeen had reference only to trading privileges, and especially to the protection and regulation of the market. The first of these charters was granted by William the Lion in 1196, who gave the liberty of holding a "free hanse," as peaceably as in the days of his grandfather King David, to his burgesses of Aberdeen and Moray, and to all his burgesses dwelling north of the Mounth. Mr. Bain considers that the privileged class of burgesses was intended to include the craftsmen as well as the merchants; but, as a

matter of fact, the merchant-traders long continued to maintain the monopoly of buying and selling raw materials, and to confine the artisans to dealing in their own wares, except so far as they were authorised to use the market. Dyers and weavers, or "websters," were excluded from the merchant-guild, as was usually the case throughout Scotland; and it seems to have been a general rule that a craftsman could only become a member of the superior body by giving up working with his own hands and assuming the dignity of a "master." In some burghs it was even forbidden for foreign traders to sell their wares to any but members of the merchant-guild, with certain exceptions as to fair-time and as to goods, such as salt and herrings, which might be sold on board ship to all comers. Alexander II. granted a charter to the traders of Aberdeen in the year 1224, which affords a great deal of valuable information as to the wide monopolies belonging to the leading citizens, and the stinted and scanty benefits which were thought sufficient for the "foreigner" and the ordinary inhabitant. The principal passages of this important record are as follows:

"Know all men present and to come that I have granted, &c., to my burgh and to my burgesses of Aberdeen the rights and privileges that my predecessors granted to the burgh and to the burgesses of Perth, that is to say, to hold their market on Saturday in every week; and I have rightly given my sure protection to all good men who shall come to that market, and I forbid anyone wrongously to inflict injury or annoyance or inconvenience upon them while coming to market or while returning, on pain of my full forfeiture. I also strictly forbid any stranger merchant to buy or to sell anything within the Sheriffdom of Aberdeen outwith my burgh of Aberdeen in despite of my protection. But stranger merchants are to bring their merchandise to my burgh of Aberdeen, and there sell the same and receive their money. If, however, any stranger merchant shall, in despite of my protection, be found within the Sheriffdom of Aberdeen buying or selling anything, he is to be apprehended, and kept in custody until I shall have declared my pleasure regarding him. I likewise strictly forbid any stranger merchant to cut his cloth for sale in the market of Aberdeen, save from the day of the Ascension of our Lord to the Feast of St. Peter ad Vincula—between which terms it is my will that they cut their cloth for sale in the market of Aberdeen, and there buy and sell their cloth and other merchandise in common with my burgesses, in like manner as my proper burgesses, saving my rights. I likewise ordain that all who dwell in the burgh of Aberdeen, and wish to take part with my burgesses in the market, take part with them in paying my dues, whose men soever they be. . . . I likewise grant to the same my burgesses of Aberdeen that they have their Merchant Guild, the waulkers and weavers being excluded. I likewise strictly forbid anyone dwelling outwith my burgh of Aberdeen within the Sheriffdom of Aberdeen to make or cause to make cloth, dyed or shorn, within the Sheriffdom of Aberdeen, save my burgesses of Aberdeen who are of the Merchant Guild, and who take part in paying my dues with my burgesses of Aberdeen, with the exception of such as had hitherto their charter securing this privilege. Wherefore I strictly forbid anyone within the Sheriffdom of Aberdeen to presume to make cloth, dyed or shorn, on pain of my full forfeiture. If, however, any person's dyed or shorn cloth shall be found made in despite of this protection, I command my Sheriff

to seize the cloth, and to do therewith as was the custom in the time of King David, my great grandfather. I likewise strictly forbid any stranger outwith my burgh at Aberdeen to buy or to sell hides or wool, save within my burgh of Aberdeen. All these privileges and usages, however, I grant, and by this my charter confirm to them, without prejudice to the privileges and free usages which before this grant were bestowed on other burghs and burgesses within the bailiwick of Aberdeen."

Mr. Bain notes that the exception as to the weavers and dyers, or "waulkers," was also contained in the charters granted to Perth and Sterling; and that we have here the first indications of the conflict between the wealthy merchants and the "piebeian crafts" of weavers and dyers, who seem to have been the first associations of artisans in England as well as in Scotland who endeavoured to break down the barriers of the original monopoly.

The power of the craftsmen gradually increased with the growth of the population, and in the course of the fifteenth century several Acts were passed with the object of placing them under wardens appointed by the governing authorities of the towns. The customary election of "deacons" was forbidden, and the gathering of the fraternities or associations was denounced as being "a meeting of conspirators." "Very severe punishment was imposed on craftsmen when they ventured to act independently or in any spirit of antagonism to the town council." Even the payment of entrance fees for the benefit of the trades union was declared to be an interference with the privilege of the governing body as to charging dues or compositions for making freemen, although it seems that at Aberdeen no special rule had at first existed as to the exaction of any payment for the taking up of the civic freedom. "A freeman was simply bound to pay scot and lot, and to watch and ward the town." During the wars with England these quarrels were somewhat abated; but when peace was established the craftsmen began to urge their claims again, especially upon the ground that they had contributed as much in proportion as the merchants to the common necessities, and were therefore entitled to a corresponding representation in the town council. By a statute of James III. it had been provided that every artisan should "either forbear his merchandise or else renounce his craft"; but each craft contended that even under the terms of the disabling Acts they were entitled to deal in the materials used in their respective trades. "The wrights claimed the right to import timber, the shoemakers to deal in leather, the skimmers and glovers to deal in hides and skins, and so forth." At last, when the affairs of the burgh were at a deadlock an agreement was made by the common indenture—which lasted as a charter of rights till the passing of the Burgh Reform Acts—whereby the mode of admitting craftsmen to the freedom was defined and the composition for dues fixed at an easy rate, the trading privileges of the two classes of burgesses were regulated, and the craftsmen were empowered to elect two members of the council, while six of the trade deacons were allowed to vote at the election of burgh magistrates and officers. The deacons had previously obtained a very full jurisdiction over all members, journeymen, servants, and appren-

tices. Mr. Bain considers that these classes, taken at a moderate computation, would represent about two-thirds of the whole community, so that the history of the craft-guilds "ought in no small measure to reflect the conditions of life among the great bulk of the industrial classes." It must be remembered that each of the seven trades included a great number of associated crafts. The incorporated hammermen, for example, comprised the cutlers, pewterers, glovers, saddlers, glaziers, engineers, and all kinds of smiths, besides claiming jurisdiction over the watch-makers as users of "hammer and forge"; the shoemakers included the curriers and dealers in bark, and claimed rights over the skimmers which they were forced to yield to the hammermen; the wrights, coopers, and furniture-makers were included in one craft; the tailors governed the mantua-makers; and the "baxters" and "fleshers" had control respectively of all kinds of bread and cakes, and the sale of all meat and fish respectively.

When the municipal corporations were reformed, all these monopolies came to a sudden end, somewhat as it appears to the surprise of the craftsmen, who had hoped that they would "enter on a new era of extended trading privileges," and would gain increased powers of regulating the commerce and industry of the burgh. Their exclusive rights were indeed spared to some extent by the first reforms, but were afterwards abolished by the Act passed in 1846 against trade monopolies in Scotland. Since that time the members of the incorporated societies have turned their attention to "provident and educational objects," and Mr. Bain shows that in this useful course the Aberdeen trades have gained a remarkable success.

C. ELTON.

Glen Dessaray, and other Poems. By John Campbell Shairp. Edited by F. T. Palgrave. (Macmillan.)

RICHER than Latin though the English language is in most ways, yet it is poorer in this—that it has only one name in general use for those who express their ideas in verse. We want a distinction such as may be drawn between the words "vates" and "poets," to mark off the poets who teach great truths, the real "pii vates et Phœbo digna locuti," from those who do little more than soothe or charm; a Shakspeare and a Goethe from a Tasso and a Scott. If poetry is "the breath and finer spirit of all knowledge," and that only, then the latter class are not poets at all; but so much that the world rightly loves has been written by the soothers and the charmers in verse that it is best to amplify Wordsworth's definition so as to include their work. It is among them that the late Principal Shairp takes his place. His poetry is obvious, inasmuch as it does not deal with intricate soul-problems. It moralises, certainly, now and again, but constantly on one theme, which may be shortly put—"the generations pass, the hills remain"; yet to anyone who is not well stored with impressions derived from his own observation of mountain, tarn, and glen, it is a cause of effort in conjuring up the mental images of the scenery which he describes with such owing detail.

Shairp's successor in the chair of Poetry at Oxford, Mr. F. T. Palgrave, has written a graceful preface to this selection from his poems which is the best review possible, if due allowance be made for the two facts that the edition is a "labour of love entrusted to him by those most nearly connected with the poet," and that Mr. Palgrave is his successor. But readers of the ACADEMY expect to be informed whether it is worth their while to look into a book or not, and, therefore, an account of it in these pages will not be superfluous. Shairp's poems are healthy as the air they breathe, the air of Ross and Inverness; but pervaded by a spirit of soft regret, in no wise morbid, for a lost past, when the Highland glens were still uncleared, and the peat-smoke curled along them from many a "bothie" which is now levelled to the ground. They are saturated with a passion for wild and mountainous scenery; they smell of the heather. In a heart which is open to the full influence of such surroundings they would arouse reflections such as greater poets express. Shairp wisely stops short, as a rule, at the description, being, as Mr. Palgrave says, an "objective" poet.

"Glen Dessaray"—the title-poem of this volume, occupying one-third of its pages—is rambling in its story, if it can be said to have a story. Its alternative title, "The Sequel of Culloden," shows that it deals, among other things, with the wanderings of Charles Edward, the Young Chevalier, after his defeat; and, indeed, its best passages are those which treat of that episode and the glamour which the Highlandmen threw around him and his cause, with a love which will always remain incomprehensible to the average Southron. Here is the description of the effect of the news of the coming of the young prince:

"It wakened mountain, loch, and glen,
That cry—'Lochiel comes back again';
Loch Leven and Loch Linnhe's shore
Shout to the head of Nevis Ben,
The crags and corries of Mamore
Rang to that word, 'He comes again.'
High up along Lochaber Braes
Fleeter than fiery cross it sped,
The Great Glen heard with glad amaze
And rolled it on to Loch Askaig-head.
From loch to hill the tidings spread,
And smote with joy each dwelling-place
Of Camerons—clachan, farm and shiel,
And the long glens that interlace
The mountains piled benorth Lochiel.
Glen-Mallie and Glen Camgarie
Resounded to the joyful cry,
Westward with the sunset fleeing,
It roused the homes of green Glenpean;
Glen Kinzie tossed it on—unbarred
It swept o'er rugged Mam-Clach-Ard,
Start at these sounds the rugged bounds
Of Arisaig, Moldart, Morar, and Knoydart,
Down to the ocean's misty bourn
By dark Loch Nevish and Lochurn."

Was ever family so loved or so unworthy of love as these Stuarts? This lengthy quotation is typical of the whole piece, and makes it unnecessary to give any further extracts.

There is one poem in this volume which ranks with the work of the greatest of Scotland's poets, and only one, "The Bush aboon Traquair," well known already, we fancy, to Shairp's fellow-countrymen, having been published nearly twenty-five years ago. It is an exquisite work of art, short, but too long for quotation here, and it rather "kills"

its neighbours that precede and follow it. One values this poem most of all after reading Robert Crawford's lyric with the same title which supplied the words for the air with a "blithe lilt," to which Shairp refers as the inspiring motive of his composition. Crawford, who wrote at the beginning of the eighteenth century, has got the eighteenth-century malady badly, with his "amorous flame" and "languishings" and "rural powers." "The Hairst Rig" is another dainty poem of the same kind as "The Bush aboon Traquair."

The note of regret, to which reference has been made, sounds through "A Cry from Craig-Ellachie," which dwells on the results of the invasion of the Highlands by the "iron horse," and ends with a pretty passage which recalls memories of Heine, especially in the last verse. The regret gives way to this self-soothing reflection:

"Yet I know there lie all lonely
Still to feed thought's loftiest mood,
Countless glens undesecrated,
Many an awful solitude.

"Many a burn, in unknown corries
Down dark rocks the white foam flings,
Fringed with ruddy berried rowans,
Fed from everlasting springs.

"If e'en these should fail, I'll get me
To some rock roared round by seas;
There to drink calm nature's freedom
Till they bridge the Hebrides."

Material civilisation is responsible for much; but is it the natural enemy of poets, that so many of them flee from its approaches with instinctive horror, or is it only the landscape-poet who dreads it?

Leaving the tumbled panorama of mountains, with Schibhallion ever prominent towering above the rest, the headlong rivers and the desolate glens, all dear to many a Scotchman besides Shairp, we come to what his editor calls his "Character Pieces." "Balliol Scholars" is a series of portraits of the poet's Oxford contemporaries, "to the faithfulness of which" Mr. Palgrave "can bear witness" from personal acquaintance at Oxford with the originals. We have Clough brought before us here "with forehead high and broad" and "eyes dark-lusted"; the Lord Chief Justice of England "fair-haired and tall, slim, but of stately mien"; the Bishop of London "broad-browed, with open face, and frame for toil compacted"; and most interesting of all, at the present time, for a most sad reason, Matthew Arnold,

"So full of power, yet blithe and debonair,
Rallying his friends with pleasant banter gay,
Or half a-dream chaunting with jaunty air
Great words of Goethe, catch of Béranger."

It is the Oxford of the great ferment in the "forties" that Shairp is describing as many another poet has described it, fascinated by all the circumstances of its awakening from its long sleep of stagnation. "Highland Students" is a series of reminiscences of promising St. Andrews men who died too soon, and is written in well-managed blank verse—Wordsworthian blank verse it may be called. The poem again takes us to Schibhallion, and lovingly lingers round about its spurs in describing the homes and burial-places of the three students—men, unlike the Balliol scholars, not known to general fame. One feels in reading "Highland Students" that

there is something lacking, that the point of each narrative is the sadness of a premature death, and yet the lump will not rise in the throat, for the master-charm, which only the greatest have, is absent. There is detail, simple and winning, but not the art which comes by nature and knows instinctively what touches carry pathos with them and what are touches only.

There are no sonnets in this volume. There are three poems of fourteen lines, which, in the eyes of many, will pass for sonnets. One of these ("Prayer") begins with two lines which refuse to fit into the framework prepared for the others. Another ("Relief") contains much solemn beauty in the lines:

"Be still, sad soul! lift thou no passionate cry,
But spread the desert of thy being bare
To the full searching of the All-seeing eye."

The volume ends with several short poems of a devotional character, which do not need special notice here. A reviewer should respect, and pass on tip-toe by, the inner sanctuaries of a writer's heart.

HERBERT B. GARROD.

The War of the Succession in Spain. By Colonel the Hon. Arthur Parnell. (Bell.)

THIS is a military history in the truest sense, and, though scarcely a work of a high order, is a valuable and well-informed book. The principal interest of the mighty conflict, known as the War of the Spanish Succession, centres in Germany, Italy, and the Low Countries; and the eye of the student of the time turns to the campaigns of Marlborough, Eugene, and Villars, to Blenheim, Turin, Denain, and Malplaquet. Yet Spain itself was the scene of a contest on which Englishmen might especially dwell; for it foreshadowed the Peninsular War of this century; it illustrated, in a remarkable way, what, in a great European struggle, England can achieve as a maritime power, and it bestowed on the nation a glorious possession, of supreme importance until a few years ago, and even now of the very highest value. The fame of Ramillies has been eclipsed by Waterloo; and the poet may have been right in saying that Blenheim is now known only "as a great victory," though that memorable spot marks the farthest limit of the advance of a British army in the wars of the continent. But the Rock of Gibraltar, won in 1704, still bears on its heights the standard of St. George. The repeated efforts of two great monarchies have failed to reconquer the famous prize; and the mistress of the seas still retains a citadel which, even now, commands the Mediterranean portals, and forms an outpost of her distant empire in the East.

One cause, doubtless, of the comparative neglect shown by Englishmen towards this phase of the contest is that we do not possess a good history of it. Lord Stanhope's book is a poor performance, composed largely from unsound data; Mr. Wyon passes lightly over the war in Spain; and there is no remarkable contemporaneous account except a part of the memoirs of Berwick. In this dearth of information Col. Parnell has tried to reconstruct this chapter of events; and, if his work is not of transcendent merit, it deserves high praise from an impartial critic. The industry

of the author is truly admirable. He has exhausted all available sources of knowledge; and he has collected an enormous store of materials from the archives of continental states, and from all kinds of records of the eighteenth century. We have seldom read so conscientious a work; and, though not without faults of method and judgment, this history of the War of the Succession in Spain is infinitely the best military description of it to be found in any of the tongues of Europe. Col. Parnell has brought into clear relief parts of the contest before unnoticed; he has thrown fresh light on its better-known passages; and he has woven his copious store of facts into a work which, if not free from defects, has the great merits of research and freshness. His judgments, too, upon men and things are, for the most part, impartial and true; and he has, we think, completely exploded the undeserved estimate made of Peterborough and Rooke, while he has done justice to the military skill and heroism of the great Huguenot, Galway. On the other hand, he has failed to combine his narrative into a dramatic whole. It is too much a series of detached scenes; and we cannot agree with his judgment on Berwick—a really great chief, whose remarkable exploits he endeavours throughout the book to depreciate.

The War of the Succession in Spain presents three widely distinct phases. The interest of the contest in the first of these mainly centres in events on the seaboard; and the failure at Cadiz, the triumph of Vigo, and the surprise and the defence of Gibraltar, are the principal scenes of the stirring drama. The second passage chiefly consists of the advance of Galway into the heart of Spain, and the temporary success of the Austrian cause; and, whatever Col. Parnell may say, Almanza, won by the skill of Berwick, threw a decisive weight into the scale of fortune. In the third phase, Philip V. regains authority that had appeared lost; and the arms of the Bourbons, owing more to the triumphs of Villars in distant lands than to the ability, great as it was, of Vendôme, completely reconquered the Spanish monarchy. We cannot follow Col. Parnell through the vicissitudes of this varying conflict; but we shall attempt to point out the truths it teaches clearly indicated in his thoughtful narrative. In this, as in the Peninsular War of Wellington, the command of the sea was of the first importance; and, though it was bravely challenged by France, it was maintained by England and her ally Holland. Owing to this immense advantage, England possessed a moveable base along the coast, was able to occupy points of vantage, to send expeditions far inland, and to draw enormous supplies from home; and, while the French armies were weakened and wasted by long marches through a difficult country, and the French fleets proved a doubtful aid, the power of the English arms was formidable in the extreme, though our forces were always small in numbers. This superiority would have secured Cadiz but for the incapacity of the timid Rooke. It made victory at Vigo certain; it gave us Gibraltar, and baffled the attempts of a great army to retake the fortress; and it compelled Tessé to draw off from Barcelona at a critical moment, when the sails of Leake

were desecrated on the waters. On the other hand, the inferiority of the French at sea, though they struggled hard to redress the balance, was evidently attended with disastrous results; and, had Tessé been successful at Velez Malaga, Gibraltar would have assuredly fallen.

As a specimen of Col. Parnell's narrative, we transcribe his picturesque account of the appearance of the fleets before this memorable fight:

"At ten o'clock, almost motionless on the rippling waters, lay a semi-circle of wooden castles, with the iron muzzles of their guns peering from their numerous port-holes, and at their lofty mastheads in relief against the sky the white ensigns and golden lilies of the Bourbons. Slowly approaching them in a line of echelon was an equal number of gallant war-ships, displaying the red cross of St. George. Leading them on the right was a fine three-decker, carrying at the fore the blue flag of Sir John Leake, who was destined to have the honour of opening the engagement. Not far distant at his left rear was the *Barfleur*, bearing at the main the broad white pennant of Sir Cloudesley Shovel. No sound was heard until Leake's ship was brought to within pistol shot of Villette's. Then the two fleets began their deadly struggle, and the air was rent with the thunder of their guns."

A country, however, of the extent of Spain was never conquered by mere coast attacks, and this is well illustrated in the work before us. Two great invasions were required to subdue the Peninsula and to transfer its crown; and these are described at length by the author. Col. Parnell, though somewhat too vehement in his language, has very clearly shown that Peterborough was a worthless chief; and that Ruigny, better known as Galway, was the real hero of the advance from Portugal, which brought the archduke victoriously to Madrid. From some reason, however, that we cannot understand, he is thoroughly hostile and unjust to Berwick. The alleged timidity of that renowned soldier, in the campaigns of 1706-7, was obviously due to the fallen fortunes of Louis XIV. at this conjuncture, to the necessity of husbanding the only army which upheld the cause of Philip V., and to the distance of Berwick from his base in France; and it is ridiculous to asperse the memory of a not unworthy successor of Turenne in the glorious traditions of the French Army. Col. Parnell, too, has slurred over Almanza, as decisive a victory as that of Blenheim; he has not indicated that the results of the day were due to a charge directed by Berwick, not unlike that ordered by his kinsman at Blenheim; and, whatever he may say, Almanza proved the turning-point of the contest in Spain. The battle restored the power of France in the East. From that moment the cause of the archduke went on in a course of rapid decline; and though many fortresses bravely held out, the throne of Philip V. was practically assured. The invasion afterwards conducted by Vendôme merely confirmed a conquest already certain; and though Villa Viciosa was nearly a drawn battle, it consummated a triumph no longer doubtful. Vendôme, in our judgment, though a very able man, in the intervals of a life of debauchery, was, upon the whole, inferior to Berwick; and we cannot comprehend how Col. Parnell shows

such animosity to the Marshal of France—an Englishman of the great Churchill breed—unless it be, perhaps, that Berwick displayed more than once contempt for the craft of the engineer, Col. Parnell's status in the British service. For the rest, Col. Parnell describes very well—though in a somewhat dry and technical way—the remarkable sieges of the war in Spain. Unlike those in the Low Countries, they were characterised by the stubborn constancy ever shown in defence by the Spanish race, and they form an interesting episode in this work. His book, we have said, deserves high praise, though we have pointed out some defects and shortcomings.

WILLIAM O'CONNOR MORRIS.

Shakspeare, and other Lectures. By George Dawson. Edited by George St. Clair. (Kegan Paul, Trench, & Co.)

THIS second, and probably final, collection of George Dawson's lectures will be welcome to a large class of readers—a class comprising those older men and women who remember the spoken utterances, and many members of a younger generation who knew not Dawson in the flesh, but who have been attracted to him by the report of their seniors or by making personal acquaintance with his posthumous works. I have no authority for the words "probably final" in the preceding sentence; but I have been led to use them by observing that Mr. St. Clair has not merely reaped his field, but has apparently gleaned it also. Personally, I make no complaint of the inclusiveness of the editor's labours, for while my admiration of Dawson is not, I hope, indiscriminating, it is enthusiastic enough to induce an interest in all Dawson's sayings; but the general reader will perhaps feel that some of the lectures and addresses in this volume are too slight in substance or too obviously extempore in expression to be worthy of the permanence here conferred upon them. In their original form as spoken they may have been—probably were—quite worthy; but what we have here are mere reprints of newspapers, and who does not know the fiendish facility with which the newspaper reporter can so "condense" the material with which he deals as to make it seem utterly undeserving of the labour of condensation? True, these palpably and irritatingly inadequate reports are not numerous, but it is unfortunate that the majority of them are to be found among the discourses dealing with Shaksperian topics; and as George Dawson had that vital comprehension of Shakspeare which comes of a large enjoyment one cannot help feeling specially regretful for the mischance which has consigned to oblivion all but the mere skeleton of such discourses as those on "Romeo and Juliet" and on the Sonnets, which in their present form cannot be said to be of much value. I would not overrate or praise in the wrong way even those lectures upon Shakspeare which have been reported with the greatest fulness. The introduction into discourses intended for a popular audience of the subtleties of esoteric criticism would have been an impertinence, and such criticism lay outside of George Dawson's range. He was not so much a critic—in the sense in which most people understand the word—as

a guide, an expositor for those who need guidance and exposition; and his power lay in his shrewd penetrating commonsense, which was saved from the prosaic hardness and blindness of much that is called common sense by rare gifts of imagination and humour. Drawn by a natural wholesomeness of taste to that in literature which is permanently valuable, he inspired his hearers with a strong desire to enjoy what he enjoyed: to listen to him was to be initiated into the art of enjoyment; and it is a significant fact that the first Shakspeare library in England was established in that midland town where Dawson's influence was most powerful. Separate expressions of opinion in these lectures may fail altogether to win the assent of the most competent judges. To mention a trifle by way of illustration, Dawson sanctions Mr. C. Armitage Brown's extraordinary punctuation of Shakspeare's sonnet beginning

"The expense of spirit in a waste of shame,"

which, by the introduction of a semicolon at the end of the second line, entirely destroys the obvious meaning of the poem. Things of this kind are, however, of small account, for George Dawson was an inspirer and a stimulator rather than a mere propounder of opinions; and, unlike the utterances of many men who are speakers rather than writers, his words lose astonishingly little of their peculiar quality when deprived of their accompaniments of voice, expression, and gesture. To say more would only be to repeat what I said of the former collection of lectures (ACADEMY, February 13, 1886). The two volumes are a treasury of homely wit, and of wisdom which is not the less wise for being expressed in the language of the marketplace.

JAMES ASHCROFT NOBLE.

Manual of Biblical Archaeology. By C. F. Keil. Translated from the German (chiefly) by the Rev. Peter Christie. Edited by the Rev. Frederick Crombie. Vol. I. (Edinburgh: T. & T. Clark.)

THERE are orthodox Germans as there are Conservative working-men, and Dr. Keil is one of these. His adherence to the traditional theology would satisfy even Mr. Spurgeon. For him, every statement handed down to us in the extant remains of ancient Hebrew literature is literally true. The extent to which we share Dr. Keil's opinions in this respect cannot but affect our estimate of him as an authority on Biblical archaeology. A treatise on Roman antiquities which should assume the historical accuracy of every statement in Livy's first decade would be valueless to the disciple of Lewis or Mommsen. Dr. Crombie does, indeed, assure us that this "must long remain the standard treatise in a scientific form on biblical archaeology, irrespective altogether of Dr. Keil's views on the dates and origin of the books of the Bible." But here he has against him the authority of Dr. Keil himself, who warns us at the very outset that the science which he professes to teach is based on "a belief in the reality of the biblical revelation," and expressly repudiates the standpoint of such critics as Ewald, Reuss, Graf, and Wellhausen (p. 5).

It is indeed obvious that if the Levitical code was first drawn up in the time of Ezra,

it cannot have the same significance for an archaeologist as if it were the work of Moses. If we believe that the tabernacle never existed except in the imagination of the later priests, we shall be apt to grow rather impatient over a long disquisition concerning the exact number of oxen required to drag it through the wilderness (p. 160), which, by the way, quite unintentionally throws still further discredit on the narrative it strives to elucidate. Nor shall we be much edified at hearing that the oblong shape of the tabernacle was meant to prefigure the advent of a more perfect dispensation (p. 128). Much of Dr. Keil's space is devoted to such displays of what must, on any theory, be regarded as rather futile ingenuity. Thus it is explained that the altar of burnt offering was constructed of earth and unhewn stones

"with a view to indicate that the earth forms the real (material) ground on which the kingdom of God had to develop itself here below, and that in this altar the earth was to be regarded as being raised from the ruin into which it had fallen in consequence of man's sin, and once more restored to God through the power of His grace. This lifting up of the earth into the kingdom of God was further indicated by the fact that the stamp of the kingdom of God was impressed upon the altar in the quadrangular shape of its enclosure, which, besides, was made of wood and brass (copper), the latter being of the colour of the earth, and having something of the nature of the earth about it" (pp. 140-141).

This, however, is almost reasonable compared with the theory of Kurtz, who holds that,

"it is just earth and stone in this state that best represent the curse which in this their natural condition is supposed to rest upon them. Now man, with all his skill and all his industry, has been unable to free them from this curse. He is, therefore, commanded to abstain from his chiselling and dressing of them altogether. With all his efforts he need never hope to be able to sanctify the altar that has been made from the accursed earth" (quoted by Keil, p. 141).

It is quite natural that writers of this school should try to extract all sorts of symbolical and typical meanings from the prescriptions of the Levitical law; that, being debarred from using the new method of historical criticism, they should fall back on the old method of mystical interpretation. Unfortunately their exegesis finds no support in the Old Testament, and very little in the New. One might suppose that the prophets would have felt called on above all other men to set forth at large the spiritual lessons embodied in the public worship of Israel, had such lessons really existed. Yet such an application has no place in their teaching; and Dr. Keil's references to them in this connexion (p. 344) are as far as possible from proving his contention. The whole theory is, in fact, founded on the Epistle to the Hebrews, and stands or falls with its infallibility. Theologians cannot tell us when or by whom that epistle was written, but they have ascertained by their own peculiar methods that it was supernaturally inspired. Nevertheless they must admit that the anonymous author was permitted to use a faulty translation of the Old Testament, to misquote the Pentateuch (Keil, p. 359), and to base an important argument on an utter misunderstanding of the term *διαθήκη*. Yet, perhaps,

it would have staggered even him to find the separation between the fat and the lean in certain sacrifices made symbolical of "that separation between the old and the new man which is brought about in the life of the justified" by the Holy Spirit (p. 303).

The English of Dr. Keil's translator is frequently awkward and sometimes ungrammatical. One does not expect idiomatic elegance in a work of this kind; but Mr. Christie and Dr. Crombie might between them have known that a German *Meile* is not the same as an English mile, and thus avoided the absurdity of making the Dead Sea only thirteen miles distant from the Lake of Gennesaret—a pleasant morning's walk.

ALFRED W. BENN.

NEW NOVELS.

Herr Paulus. By Walter Besant. In 3 vols. (Chatto & Windus.)

The Blacksmith of Voe. By Paul Cushing. In 3 vols. (Blackwood.)

The Chequers. By James Runciman. (Ward & Downey.)

The Bohemians of the Latin Quarter. By Henri Murger. (Vizetelly.)

In Glenoran. By M. B. Fife. (Edinburgh: Oliphant, Anderson, & Ferrier.)

A Lombard Street Mystery. By Muirhead Robertson. (Bartholomew.)

A Burmese Maid. By the Author of "Reginald Vernon." (Trübner.)

MR. BESANT'S new novel is a story of the rise, the greatness, and the fall of a gentleman with a mission. That mission is his own glorification as the prophet of a new faith, or rather as the herald of a new development in spiritual life and knowledge, though to unprejudiced eyes he is nothing more than an exceptionally skilful mesmerist, ventriloquist, and conjuror. There is a certain amount of originality in the fundamental conception of the book, which is the evolution of a badly balanced nature, afflicted with an irresistible itch for notoriety—a species of mania exceedingly common in real life, but by no means overworked as a guiding motive by novelists. The hero—Herr Paulus as he calls himself, though his real name is Ziphion B. Trinder—suddenly appears in the midst of the "spiritualistic circles" of London, and is hailed as a prophet worthy of all acceptance. The young man is not dishonest in any pecuniary sense; he is fraudulent only in his claim to supernatural powers. His beauty, refined manners, and general winsomeness, fascinate most people with whom he comes in contact, even when they are incredulous as to his pretensions; and particularly among women his ascendancy is of swift growth. Very early in his career as prophet-guest in the house of the noted spiritualist leader, Mr. Cyrus Brudenel, he is discovered by the lover of that wealthy gentleman's daughter, Mr. Tom Langston, to have been deceitful as to his nationality. For though Tom Langston has no idea that the mystic who is the promised exponent of what lies "behind the veil"—the deputy of the occult Abyssinian Brotherhood, who are the depositaries of the supreme wisdom of the ages—is no other than the ambitious son of a Yankee store-keeper, he has not failed to

detect that "Herr Paulus" occasionally speaks with an accent impossible to anyone not bred to transatlantic English. Later on Tom discovers more serious discrepancies between assertion and fact, though the fall of Herr Paulus is brought about more by inevitable causes than by the action of any suspicious individual. Among other successes of the young man is the conquest of the heart of a beautiful girl named Hetty Medlock, the daughter of a once famous medium. Miss Medlock detests spiritualism, mainly from her own bitter experiences of the degradation of its seamy side, and so her love for Herr Paulus is in spite of, rather than in any way fostered by, his miraculous powers. When disgrace is imminent, when the prophet is left of his greatness, when Herr Paulus has subsided into the shamed, repentant, and downcast Ziphion B. Trinder, Hetty Medlock (the only exceptionally fine character in the story) proves the power of unreasoning love; she not only throws in her lot with her unworthy lover, but believes in him still, not as a gifted being but as a man capable of honest work-a-day endeavour and reputable life. Mr. Besant could hardly write a story that was not interesting; but I admit that I find *Herr Paulus* the dullest, or, it would be fairer to say, the least engrossing of all his tales. It reads like a satire upon certain phases of credulity cast into the form of fiction, not as a novel wherein these phases are incidentally derided. In a word, it is as if Mr. Besant had felt "a call" to denounce spiritualism, esoteric Buddhism, and all allied "isms," and had proceeded to act up to this call by writing a perfunctory romance on the subject. But, in addition to this fundamental weakness, the novel has another obvious flaw, which will be fatal to it with many readers, though possibly imperceptible to others: this is, that Mr. Besant not only fails to substantiate his case, but weakens it by making Herr Paulus accomplish certain acts entirely outside of trickery or deception, in view of which the foolish persons would be those who laughed at the manifestations, and not those who, whether too easily credulous or not, eagerly examined them. No man could exercise the subtle powers, hypnotic or whatever they be, such as Herr Paulus occasionally displayed through genuine faculty as distinct from acquired art and practised trickery, without reaching a position which would demand earnest attention from any thoughtful man. There is no phase of human belief that is wholly ridiculous; and it is this curious imperceptiveness to anything save broad facts that has again (for it is a characteristic feature of Mr. Besant as a novelist) led the author of *Herr Paulus* to stultify the full force of his satire. Moreover, it is open to doubt if he has not made a mistake in so strongly enlisting the sympathies of readers in Herr Paulus when his aim has simply been to throw discredit upon all who believe in anything beyond the common grooves of knowledge. To the reader the result is apt to be as if he were perusing a prolonged series of contradictions in terms. Although the novelist who would deal with such a story as that of Herr Paulus could not lay claim to absolute originality, there would be ample scope for one of subtler discriminative faculty than Mr. Besant to write an enthralling

romance. Those who have read *Elsie Venner*, or Mr. Howells's *The Undiscovered Country*, or Mr. Browning's "Sludge the Medium," are not likely to desire any new insight into the ways of spiritualists; but neither Dr. O. W. Holmes, nor Mr. Howells, nor the author of *Fools of Nature*—a book to which *Herr Paulus* is closely akin—would have betrayed any confusion between mesmerism (a word, by the by, which savants no longer use save in the licence of conversation) as an irrefutable natural process and as the subterfuge of tricksters. Mr. Besant's talent is of so robust a nature, so genial and kindly and generally sunshiny, that those who admire his writings cannot but regret his desertion of a field where his place is undisputed for the barren waste of controversial fiction.

Mr. Paul Cushing is nothing if not original, in diction and nomenclature as well as in subject and treatment. In his preceding romance, *Dr. Caesar Crawl: Mind-Curer*, there was enough to startle the ordinary novel-reader accustomed to the proprieties of fiction; but in the *Blacksmith of Voe* the author surpasses his former eccentricities. Strange names are those we meet with: Dame Cowlishaw, Miller Duckmanton, Nathan Wass, Ann Ende, Balthasar and Janoca Phythian, Violet Chalk, Christopher Kneebone alias Abel Boden, and so forth. And *Voe* itself is a strange village, and the Voese a strange folk, though they be worthy yeomanry and peasantry of the hill-districts of Derbyshire. As a novel *The Blacksmith of Voe* is a distinct advance upon either *Misogyny and the Maiden* or *Dr. Caesar Crawl*—it is, in fact, a thoroughly interesting and wholesome story, without a dull page, and is, moreover, the means of introduction to several very pleasant people. The hero is worthy of that much-abused designation, and acts like a high-natured man from the time of his quarrel with his sullen brother, Luke Boden, to his advent, twenty years after the tragic event narrated in the prologue, as Christopher Kneebone, the blacksmith (and "unbeknown millionaire") of *Voe*. The love episodes are delightful; and, at the end, the reader must not only be pleased at the good fortune that comes to the two Abels and to Janoca and Ruth, but must also wish that his or her lot might be cast in renovated *Voe*, with its many improvements and its Memorial Hall, after the fashion of Mr. Besant's People's Palace. Entertaining, and very frequently brilliant, as is Mr. Cushing's quaint style it is occasionally strained to excess; and one wonders not so much at its cleverness as at its obvious manipulation for effect and even its dire obscurity. If an understanding of the following sentence, for example, be any test of mental calibre the present writer must admit the possession of "the stony heart of central stupidity."

"Grim, too, is the reflection that below the wafer of rationality are the seething *magna*, the twin pulps of fiery madness, enclosing the stony heart of central stupidity. Sparks of madness and particles of stupidity would have been seen in great streams and clouds if one-half the ideas suggested by Janoca's act had been visibly embodied in fire and rock."

Still this and more (and more there is) can be forgiven to the creator of Abel Boden alias Christopher Kneebone alias "Job Else &

Co.," and of that delightful Pythian couple, Brother Balthasar and Sister Janoca.

The Chequers purports to be the natural history of a public-house, as set forth in a loafer's diary. It is, as a matter of fact, a record of ruined lives. Of the baker's dozen of narratives here brought together there is not one that as a story is not deeply interesting. But *The Chequers* is something more than a collection of temperance tales. The trail of the teetotal stump-orator is nowhere visible, nor is there any hint of that debauchery of sickly sentimentalism in which so many temperance advocates delight. There is not a page of Mr. Runciman's book that is not only in dead earnest but intensely true to life; hence it is one of the most impressive volumes of its class which have been published. Like the Billy Devine of one of his stories, Mr. Runciman, in a different way, illustrates a sordid chapter of England's history, and wishes such illustration had been impossible. The terrible world he draws is impressive, because one feels that nothing is overdone, that the chronicle is true in fact as well as honestly set forth—a world of sordid misery so appalling that it is impossible not to agree with him that "the popular conception of hell is quite barren and poor compared with the howling reality." *The Chequers* is, in a word, a thoroughly manly book in every respect, and preaches a more forceful and exigent message than a whole library of ordinary temperance tractates. In the story called "Jim Billings" there is a fine tribute to the now well-known sea mission and the quite unknown sea missionaries, a passage from which I may quote as not only admirably just but as affording an index to the straightforward honesty of the writer:

"Some blathering parsons say that this blessed mission is teaching men to talk cant and Puritanism. Speaking as a very cynical loafer, I can only say that if Puritanism turns fishing fleets and fishing towns from being hells on earth into being decent places; if Puritanism heals the sick, comforts the sufferers, carries joy and refinement and culture into places that were once homes of horror, and renders the police force almost a superfluity in two great towns—then I think we can put up with Puritanism."

What a contrast between *The Chequers* and the translation of Henri Murger's famous masterpiece, *Scènes de la Vie de Bohème*! It is like passing from a conventicle in some Northern manufacturing town to the gay *corso* of a Mediterranean health resort in time of carnival. The romance of the strange vicissitudes of Rodolphe and Mimi, and all their motley company of friends in the old Quartier-Latin, is by no means wholly or even greatly fictitious; the incidents are mainly actual records, and the personages but thinly disguised. Murger himself was Rodolphe, and experienced some of the extraordinary ups and downs in the career of that typical Bohemian. So the reader may learn from the preliminary account of Henri Murger and his associates, which adds considerably to the value and interest of this exceptionally well-translated version of the *Scènes de la Vie de Bohème*. The story is full of laughter-provoking episodes, and there is no lack of pathos for those who can see beneath the surface of wild heedlessness. But Bohemianism such as described is now a thing of the past. The Bohemian spirit is not vanished, nor are the eccentricities and aberrations of youthful men of talent merely fictitious; but the true Bohemian life, distinct as that is from mere looseness of manners and habits, combined with paucity of cash, now exists only in the imagination of the romancist.

In *Glenoran* is a pleasant, but sedate, story of Scottish country life. The writer seems to have modelled herself—I think I am right in using the feminine pronoun—upon the popular author of *Carlowrie* and *Aldersyde*; at any rate it is easy to imagine Annie Swan's having written this tale as a piece of 'prentice-work. Miss Fife has a quick eye for what is essential whenever she attempts to render local colour; and her affection for the place and people whom she describes is unmistakably of the heart, and not merely of the pen. Love runs its usual devious course throughout this tale; but, in the end, the difficult ways become easy, and the chief personages have their heart's desires. If the author may be considered to have any underlying purpose, it is to draw attention to the unjust and grossly selfish usurpation of the crofters' and small farmers' fields by the owners or creators of deer-forests. But it will need a very different book than *Glenoran* and a much stronger pleader than its writer to bring any measure of conviction to those who look upon the sheep-farmer and hereditary crofter as of no account against their lust of depopulated soil.

A Lombard Street Mystery is certainly not without some originality, but it is the originality of *naïveté* and inexperience, not of literary skill and understanding. The plot and its development are alike old-fashioned, and the probabilities are violated in a manner that almost recalls the sophistication as to fact displayed by Victor Hugo in *L'Homme qui rit*. In style the author has much to learn. Passages such as the following read like echoes from a time that is no more:

"He had been accustomed to regard the sex in general with prejudiced eyes, placing to their credit an unfair proportion of the artificial and superficial phases of life. Too apt to take for granted that a gay and sprightly temperament and love of external display were sure indications of shallow, aimless minds and inconstant, insipid hearts, he had come to the conclusion that nine-tenths of womankind were only intended to be the charming and expensive playthings of his own sex. A far too common error among his sex!"

The short story called *A Burmese Maid*, issued in the guise of the ubiquitous shilling-shocker, is sub-titled "A Tale of Pathos and Incident." Notwithstanding the comparatively recent obtrusion of Burmah upon the attention of the British public, there have already been two or three excellent stories dealing with life and incident in the Land of the Golden Umbrella, notably Mr. George Manville Fenn's exciting tale *One Maid's Mischievous*; so the author of *A Burmese Maid* is not exactly first in the field. On the other hand, his story is not cast at the present time, but just before the second Anglo-Burmese war, about the middle of this century. Broadly speaking, it consists of an account of the captivity of an English officer named Dick Alister, of the ministra-

tions and love for him of a fair Burmese known as Mah Shway, of the triumph of the British arms and consequent escape of Alister, and of the somewhat unromantic but very sensible conclusion to Mah Shway's young dream. There is something rather comical in the way in which that damsel accepts the marriage offer of her Talaing lover. Having explained to him that she loves another, she is taken aback by the news that Alister neither could nor would marry her; whereupon she is "actuated" by "an electric impulse," and throws her arms around the philosophical Bo Kwet in a rapture of passionate affection. The tale ends with this touching "union of two souls," though the author, as well as Bo Kwet, seem oblivious to the fact that the shrewd Mah Shway gladly accepts the Talaing as king when the ace has disappeared from the pack.

WILLIAM SHARP.

SOME BOOKS ABOUT THE COLONIES.

Incwadi Yami; or Twenty Years' Personal Experience in South Africa. By J. W. Matthews. (Sampson Low.) Dr. Matthews has had a long and varied experience of South Africa, having practised as a medical man first in Natal and then in the diamond fields for over twenty years. He represented Kimberley in the Cape House of Assembly, and was at one time vice-president of the Legislative Council of South Africa. His book would have been better for some pruning, and he certainly does not sufficiently consider how much we have already heard and read of South African questions great and small. Readers may be inclined to grumble at having it all over again; but, at least, it comes from one who, in spite of having taken a part in Cape politics, has preserved a fair mind, and is temperate and unprejudiced in his judgments. His sympathies are with the natives, whether their oppressors be English or Boers. He says, indeed, that the subject of the Zulu war has been worn threadbare by each party, yet he cannot resist giving his own views; and we must say that, with regard to Sir Bartle Frere, the war, and Sir Garnet Wolseley's settlement, they are sound enough. Dr. Matthews visited the scenes of the Boer war, and conversed with men who took part in it, and his account, as far as it goes, tallies with Mr. Carters. A large part of the book consists of a very full account of Kimberley and the diamond fields. The trade in diamonds is regulated by a whole code of laws, and many are the ingenious shifts to which the illicit traders resort to get the stones bought from thieves out of the country. The heels of boots are made hollow, the tails of oxen and wings of fowls are made use of, and carrier pigeons, instead of messages, convey valuable diamonds to the neighbouring states. The dishonest traders are themselves occasionally the victims of cheats still more acute, and find what they thought a cheap diamond a very expensive piece of glass. Dr. Matthews pronounces intemperance to be, though not now to such an extent as at first, the curse of the diamond fields. He is confident that seventy per cent. of the cases he treated during an extensive medical practise of fifteen years could be traced directly or indirectly to excessive indulgence in alcohol; while the name is legion of the natives who have been poisoned by the vile preparations passing under the name of brandy. He writes with deep veneration of Bishop Colenso, and remarks on the power and vitality of his preaching. Of the Roman Catholic missionaries he also speaks highly. They abstain entirely from politics, and are, in that respect, favourably distinguished from the Protestants. Those who already know some-

thing, but not too much, of South Africa will find Dr. Matthews's recollections instructive and amusing.

Digging, Squatting, and Pioneering Life in the Northern Territory of South Australia. By Mrs. Dominic D. Daly. (Sampson Low.) The writer of this pleasant book has seen more than most people of Australian life. She was brought up at Adelaide; and, when her father was appointed Government Resident of the Northern Territory of South Australia in 1870, she accompanied him to Port Darwin, the first permanent settlement in the tropical portion of South Australia. She gives an excellent account of the scenery and of the manner of life in the infant settlement. So remote was it from the outer world that the whole Franco-Prussian war had been fought, and the deadly struggle over, before it was known at Port Darwin that there was any prospect of war at all. Mrs. Daly has some thrilling stories of voracious alligators; but abundant as snakes were, their only victim was a pet dog. She returned to Adelaide to be married, and the young couple settled in Narracoorte, 300 miles from the capital. Young and active, they thought nothing of a sixty miles drive in order to go to a dance; but in this they were not singular, for they frequently met others who had come, either on horseback or in buggies, over a hundred miles for the same purpose. The discovery of gold in the Northern Territory took the Dalys back to Port Darwin, now in regular communication with Adelaide by means of the overland telegraph. The diggings were not a success. Gold there certainly was; but it was too far inland, and cost too much to raise. The climate also would not permit the same hard work that could be endured in the more temperate parts of Australia. With regard to the future of the tropical part of South Australia, Mrs. Daly writes:

"There is no doubt that one day we shall see Malay villages, or Kampongs, all along these wild northern shores. The race has spread all over the Eastern Archipelago, and their language is the lingua franca of the East. One cannot believe in any great success being attained in colonising tropical Australia until it has become the home of the Chinese and Malay races, and not a mere depôt where labour can be engaged for a time. When the entire coast-line becomes a sea of waving palms, with Chinese and Malay villages fringing the shores, which are at present mere barren wastes of mangroves, with plantations of pepper, of gambier, and of tapioca and rice, the Northern Territory, backed by the unswerving energy of the Australasian squatter, miner, and planter, will present a spectacle almost unknown in the scheme of British colonisation."

Near and Far: an Angler's Sketches of Home Sport and Colonial Life. By W. Senior. (Sampson Low.) Most of these sketches have already seen the day in different papers and magazines, and certainly there is nothing in the first part of the book—the accounts of angling in English waters—to have made it worth while to reprint them. They are verbose, and throw no fresh light whatever upon angling, whether fish or the modes of catching them be considered. Commendable enough as padding, they make a poor show now when rustling as cloth of gold; and book-buyers may well resent old essays on fishing being offered them, especially from one who can write as sensibly as Mr. Senior. Such papers as "A Grayling Expedition" and "The Mill Pool" are specimens of a style of writing on sporting matters common enough in every periodical devoted to outdoor sports. With the many books already lying heavy on the world, it seems a pity to add another having so few distinctive merits of its own. It is different with the second part of this book. This records a good many pleasant aspects of

life and sport at the Antipodes. Mr. Senior has travelled in Australia, and here reproduces its scenery, bird-life, and farming in several well-written papers. There are three good chapters on wild horse hunting, 'possum shooting, and that singular product of Moreton Bay, the dugong. Supposing, what we fear is the case, that all these wild creatures have diminished in numbers considerably since the author's visit to Queensland, it is useful to have the methods used in taking them in the days of their abundance put upon record. There is more fishing, too, and a couple of chapters, not devoid both of amusement and information, on "camping-out" and "kangaroos." An account might have been added with advantage of the rabbits which have recently become the scourge of some parts of Australia, demanding even the skill of M. Pasteur for their extermination. Life at a Queensland farm carrying 7000 head of cattle is a paper which might be put into the hands of an intending emigrant to show him what Australia was in its palmy days. The prospects of farming there at present do not look quite so rosy. There are many descriptive passages on the timber and scenery of the country which, at all events, still hold good; and, altogether, Mr. Senior has thrown power and good writing into the second part of *Near and Far*. More of his colonial experiences brought up to date would be welcomed by a large circle of friends who only know the genial author by his *nom de guerre*, "Red Spinner"; and the man who sits in the editorial chair vacated by Mr. F. Francis should have many striking narratives to tell of English fishing.

Antipodean Notes, collected on a Nine Months' Tour round the World by Wanderer. (Sampson Low.) "Wanderer's" notes are pithy and pleasant. He begins with Adelaide, Melbourne, and Hobart Town, but the larger portion of his book relates to New Zealand. He tells us that he had more and better opportunities of studying the practical, commercial, and social aspects of that colony than are obtainable by the majority of "globe-trotters"; and his stay in the middle island was sufficiently long for him to strengthen or correct views taken on first landing. The author makes a good case against the severe remarks often passed on "globe-trotters'" books. Superficial in some sense they must needs be, but not necessarily incorrect, and the value of first impressions is apt to be underrated. They are generally more vivid than later ones, and a person just arrived from England will probably be able to convey to his readers a far more lifelike picture of the Australian bush than one who has spent years in it. The latter will have forgotten the effect which it originally produced on his mind and habit will have made him familiar with what was once startling and strange. That this is so "Wanderer" testifies from his own observation. More than once he mentioned the strangeness of certain views, and the weird impression produced on him by the trees and shrubs of the New Zealand bush, and called his companion's attention to the striking difference between antipodean forests and those of his own country. In every case, if the companion was an old colonist, the truth of the remark was doubted, or acquiesced in without enthusiasm; if, on the other hand, he was a "new chum," it nearly always happened that he had made the same observation himself, or anticipated the author in making it. But, after all, much more depends on the powers of the writer than on the length of time he spends in the country he describes. "Wanderer," however, while defending "globe-trotters" in general, is severe on *Oceana*. Mr. Froude, he asserts, was made too much of to see things in their true colours. A man, he thinks, cannot help taking

a more favourable view of a place if he contemplates it after an excellent dinner, reposing on the soft cushions of a well-horsed carriage, than if he visits it on foot, hot, tired, and thirsty, with very poor hotel accommodation to fall back on, and no great friend's home to go to. We may ask, is the poor man necessarily right? May he not err in the opposite direction? "Wanderer" himself holds an even balance, and, so far as we are able to judge, paints things in their true colours.

Aurereunga; Groans of the Maoris. Edited by G. W. Rusden. (Ridgway.) In this stout pamphlet Mr. Rusden pleads, with much knowledge and ability, the cause of the Maoris against their oppressors. Out of a great number of instances of oppression and wrong he singles out, and especially dwells on, the story of the reserve at Dunedin, and the sack of Parihaka, with the persecution of Te Whiti. Have the Maoris, then, no friends? Not at all—almost every Secretary of State for the Colonies, with the exception of Lord Kimberley, has been on the side of justice, and has endeavoured to uphold treaties which the Colonists upset as soon as they find it inconvenient to abide by them. Men of the first position and influence, chief justices, such as Sir W. Martin, bishops, like Selwyn, governors, like Sir Arthur Gordon, have striven, and striven earnestly, against oppression and robbery. The press has not been entirely on the side of land-grabbers. There are societies which make it their business to befriend the aborigines, yet there is hardly an instance in which the wrong-doers in New Zealand have not gained the day. Such is the power of greed and covetousness! Mr. Rusden justly observes that exposure of past wrongs may be a warning to those who may be tempted to sin hereafter. May this be one effect, at least, of his present publication! We are not sure that it is in the form most likely to attract readers, and the matter, in truth, is painful enough, yet we trust no one into whose hands it may come will put it aside on that account.

Lights and Shadows of Melbourne Life. By John Freeman. (Sampson Low.) Mr. Freeman states in his preface that some of the papers of which his book is composed have already appeared in the *Melbourne Daily Journal*. All of them, however, bear the marks of having been written for newspapers, and we have seldom met with an instance in which the republication of fugitive pieces was less defensible; nor can we for a moment agree with him that what is worth reading once may in all cases be read with profit twice. We will not go so far as to say that his papers were not worth reading in the journals in which they first appeared. They are sufficiently smart to have secured for them a place in the columns of a newspaper, and readers while there; but we can find nothing in them to warrant their reproduction in a permanent form. Mr. Freeman deals principally with the shadows of Melbourne life, and we learn from his book that there is no less misery and squalor in Melbourne than in the cities of the old world.

NOTES AND NEWS.

THE first volume of Prof. Schipper's *Englische Metrik: a History of English Rhythms*, will be published in a fortnight by Strauss, of Bonn. It will treat: (1) the origin of modern English rhythms, their structure, and the relations between word accent and rhythmical accent; (2) the early English metres continued in modern verse, including the offspring of alliterative metre—doggerel; (3) the fresh metres introduced in the modern English period, blank verse from Surrey to the latest writers, imitations from classical writers, &c. Volume ii. is in the press, and will probably appear next

year. It will contain the history of the stanza and the sonnet, and other imitations from Italian and French poetry.

WE learn that all the "hand-made paper" copies of the new edition of Mr. Ruskin's *Modern Painters* have already been subscribed for, though the work itself cannot be issued until October. In addition to the original five volumes, there will also be published a companion volume, containing a complete index, and a detailed bibliographical account of the different editions of the work from 1843 to 1873.

WE hear that Mr. Holt Hallett, the fellow explorer with Mr. Colquhoun of the Indo-Chinese peninsula, is writing a new book, to be called *A Thousand Miles on an Elephant in the Shan States*.

MR. C. G. LELAND, together with a staff of American contributors, is engaged upon an elaborate Dictionary of American Words and Phrases, with special reference to their origin. The work will contain much folklore in the form of popular songs, proverbs, and anecdotes; and also an account of the different dialects of the Union, including Pennsylvania Dutch, Chinook, Creole, and Gumbo.

MESSRS. MACMILLAN announce a new volume of sermons, by Canon Westcott, on the Atonement.

THE next volume in the series of "Epochs of Church History" will be *The Arian Controversy*, by the Rev. H. M. Gwatkin, of St. John's College, Cambridge.

MESSRS. SAMPSON LOW will publish in the course of this summer the authentic biography of Henry Ward Beecher, written by his son and son-in-law, with the assistance of his widow, and largely based upon his diary and other autobiographical materials. The book will be profusely illustrated.

UNDER the title of *The Music of the Waters*, Messrs. Kegan Paul, Trench, & Co. will publish immediately a collection of the sailors' chants of all maritime nations, boatmen's, fishermen's, and rowing songs, and water legends, by Laura Alexandrine Smith.

THE June volume of the "Camelot" series (Walter Scott) will be the Autobiography of Lord Herbert of Chesham, edited by Mr. W. H. Dicks.

MESSRS. DEAN & SON have in the press a work, entitled *England's Battles in the Peninsula*, by Mr. Roscoe Morgan.

MESSRS. TILLOTSON & SON have made arrangements for publication in English newspapers of M. Zola's forthcoming novel, *The Dream*, which they guarantee to be "a story of absolute chastity, written for girls."

No. 10 Downing Street, the official residence of the First Lord of the Treasury, is the subject of an illustrated article in the forthcoming number of the *Leisure Hour*. Miss Macirone contributes her "Recollections of the Philharmonic Society," including the times of Beethoven and Mendelssohn. "The Story of the Armada" is "told from the state papers," by Mr. W. J. Hardy, and illustrated with portraits and facsimiles.

THE *Nation*, of New York, thus begins a long review of the posthumous volumes of Thring's Addresses and School Lyrics:

"By the death of the Rev. Edward Thring, the distinguished headmaster of Uppingham School, England has lately lost the most conspicuous figure which has appeared in her school world since the time of Arnold. He is the only English schoolmaster of the present generation who can be said to have exercised a distinct influence on educational thought outside of England. His *Theory and Practice of Education*, reviewed in these

columns five years ago, has had a wide circulation in America. Though based on English experience, its vigorous dealing with the fundamental problems of education appealed to earnest thinkers everywhere, and many an American teacher would acknowledge a deep debt of gratitude to Mr. Thring's pages for stimulus and inspiration. What he preached about school work and organisation in his books, Thring tried to realise in actual fact in the great school which he created, and over which he ruled for more than thirty years. Of the scope and direction of his work at Uppingham not much has hitherto been known in America; but an article on the subject is, we understand, soon to be published by one of our foremost popular magazines, and doubtless in due time some record of his strenuous life, with its aims and accomplishments, will be given to the public."

UNIVERSITY JOTTINGS.

THE Royal Commission appointed "to enquire whether any, or what kind of, new university or powers is, or are, required for the advancement of higher education in London" is composed of the following: Lord Selborne; ex-Lord Chancellor Ball, of Ireland; the Hon. G. C. Brodrick, warden of Merton; Justice Hannen; Sir William Thomson, of Glasgow; Prof. Stokes, of Cambridge; and the Rev. J. C. Weldon, head master of Harrow.

PROF. ARTHUR SCHUSTER has been appointed to the Langworthy Professorship of Physics and Directorship of the Physical Laboratory at the Owens College, Manchester, in succession to the late Prof. Balfour Stewart.

MR. MADAN won a signal victory at Oxford on Tuesday, when the statute for lending books from the Bodleian to certain university institutions was rejected in Congregation by 126 votes to 37. The result is that no book or MS. can now be lent from the Bodleian under any circumstances, except by a special decree of Convocation.

MR. EDMUND GOSSE, Clark lecturer at Trinity College, will give two lectures at Cambridge this term: (1) on "Matthew Arnold"; (2) "Hints for the Study of Eighteenth-Century Literature." The latter may be regarded as an anticipation of the volume he will shortly publish on the same subject with Messrs. Macmillan, in continuation of Mr. Saintsbury's *Elizabethan Literature*.

MR. VILLIERS STANFORD, the lately appointed professor of music at Cambridge, is delivering a course of four lectures this term upon "The String Quartet, from the Early Italian School to Haydn," with examples.

DR. HICKSON will give a lecture in the museum at Oxford on Monday next upon "The Myths and Legends of Celebes," illustrated with a series of photographic views, taken during his recent visit to that remote island.

MR. PERCY GROOM, of Trinity College, has been elected to the Frank Smart studentship in botany at Cambridge. The term is for two years, and the holder must apply himself to original investigation.

CHRIST'S COLLEGE, CAMBRIDGE, has elected Mr. John Ball, F.R.S., best known for his scientific guide books to the Alps, as an honorary fellow.

AMONG the subjects selected for the second part of the classical tripos examination to be held in 1890 are the following: "The Argument from Language on the Authorship of the Different Parts of the Iliad"; "Existing Doric Temples"; and "The Campus Martius."

THE funds at the disposal of the trustees of the Eldon testimonial at Oxford allow of the creation (at least, for the present) of an addi-

tional scholarship, which will be awarded this summer.

THE general annual meeting of the Cambridge University Scholastic Agency, of which Prof. Lewis is hon. secretary, will be held on Tuesday next, May 15.

ORIGINAL VERSE.

MAY AT ST. MORITZ.

WHERE marble forms of ice and snow
Lay chiselled, now the waters flow,
And breath and life so warm and sweet
Are round the ancient mountains' feet.
The crocus o'er the fields will roam,
Until the golden age has come
Of glist'ning king-cups shining far
From the green earth, as many a star
From blue-black sky shall shine to-night
And quench the flowers' softer light.
Far up the hills the browsing goats
Ring tiny bells with treble notes,
And climb and play, from rocks they leap
And climb again where narrow, steep,
And rough the path leads on. What joy
To follow now the gay herd boy!
The long dark winter nights are o'er,
And cattle in their stalls no more
Need linger, in the flower-strewn grass
They ring their bells and lowing pass
With dark moist nostrils snuffing air
That fresh and cool from pastures fair
Brings tidings sweet. The foaming streams
Rush down anew, and murmur dreams
That haunt them from their winter's rest
While hushed they lay with sleep oppressed.
Ah, would that we might sometimes taste
This joy of wakening life! We haste,
As goaded on by hope and fear,
Through every season of the year,
Nor pause enough to gather strength;
"Our life is all too scant a length,"
We cry; "no time to us is given
For peaceful thoughts, but onward driven
We toil for pleasure or for gain;
Nor pause, lest others should attain
The prize we seek, and thus till death
We strive. Can we take breath
And look around with calmer thought?"
Ah, fools! in winter's rest is wrought
A needful work. No life may cease,
But rather grow in that still peace,
And hidden germs enclose the power
That later opens out in flower.

B. L. TOLLEMACHE.

MAGAZINES AND REVIEWS.

IN the current number of *Mind*, which, by the way, is the fiftieth issue, Mr. Shadworth Hodgson opens the series of closely reasoned articles by a new statement of his view of the conditions of a true philosophy. Mr. Hodgson has reached that stage in the development of his system of philosophy at which its method has grown perfectly clear to him; and so he sets himself to formulate it in a fuller and more exact manner than he has before attempted. The fundamental principle of this method, he tells us, is "in analysing experience to subordinate the questions of *how* anything *comes*, and *how* *behaves*, to the question *what* it is *known* as, what it is for us in our present knowledge of it." This principle is developed at length, and the whole field of philosophy and science mapped out by help of it. Next to this article there comes a very clear account of the "Nature and Functions of a Complete Symbolic Language" from the pen of Mrs. Bryant. Here mathematics and logic are put in their right relative position, and the extension of the symbols—first worked out in the former—to the latter explained and justified. This article would serve as an excellent introduction to the study of symbolic logic. Next to Mrs. Bryant's study we have an appreciative criticism of Dr. Martineau's ethical theory by the Rev. H.

Rashdall, whose mind seems exercised by an equal admiration for two writers so far apart as Dr. Martineau and Prof. H. Sidgwick. Lastly, we have an ingenious criticism of the Kantian position that knowledge presupposes the unity of consciousness, by Mr. A. F. Shand. But the ingredients of the number which are likely to please the popular palate must be sought not in the principal articles, but in the contents of the subordinate sections, and more particularly that devoted to discussion. Here Prof. J. Royce throws out the ingenious suggestion that many of the so-called instances of telepathy, collected by Messrs. Myers and Gurney, may be explained away as the outcome of hallucinations of memory. He starts from the well-known experience that on visiting a place for the first time we seem to have been there before. This suggested to his mind that many of the cases in which persons attest that they had premonitory apparitions announcing the death of distant relatives, and in which such "impressions" were not registered in a written form at the time, might be due to a similar illusion of memory. With this idea in his mind he proceeded to enquire in a very careful way whether there were any pathological instances of this illusion, in which the false memory manifests itself in a more daring and definite form; and at last he discovered such cases. By the help of the facts thus acquired, the writer is able to make out a plausible case for the co-operation of this source of error in the production of the stories relied upon as to the frequent occurrence of "phantoms of the living." The paper is likely to do good, if in no other way, at least in this, by suggesting that in a question of this kind, even if the greatest care has been taken to secure veracity of statement, hidden causes of self-deception may be at work, a knowledge of which would instantly destroy the evidential value of the testimony proffered.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- COUBERTIN, P. de. *L'Education en Angleterre: collèges et universités.* Paris: Hachette. 3 fr. 50 c.
CURZON, H. de. *La Maison du Temple de Paris: histoire et description.* Paris: Hachette. 7 fr. 50 c.
GRAD, Ch. *Le Peuple allemand: ses forces et ses ressources.* Paris: Hachette. 3 fr. 50 c.
HADJI-MIRZA. *Inshallah: Les Anglais jugés par un Indien.* Paris: Ollendorff. 3 fr. 50 c.
HAYARD, H. *Dictionnaire de l'ameublement et de la décoration depuis le 13^e siècle jusqu'à nos jours.* T. II. Paris: Quantin. 55 fr.
KREKENBERG, O. F. W. *Die Durchfuthung d. Isthmus v. Suez in chorologischer, hydrographischer u. historischer Beziehung.* Heidelberg: Winter. 7 M.
MACRI-LEONE, Fr. *La Vita di Dante scritta da G. Boccaccio. Testo critico con introduzione, note e appendice.* Milan: Hoepli. 10 fr.
VARELL, le Comte Paul. *La Société de Paris.* 2^e Vol. *Le monde politique.* Paris: Nouvelle Revue. 6 fr.
ZIEGLER, R. *Die provenzalische Tenzone.* Leipzig: Vogel. 2 M.

THEOLOGY.

- FABRE D'ENVIEU, J. *Le Livre du prophète Daniel.* T. I. Introduction critique. Paris: Thorin. 15 fr.

HISTORY.

- BARROS ARANA, D. *Historia general de Chile.* Tomo VIII. Santiago: Jover. 22 pes 50 c.
BROGLIE, Le Duc de. *Marie-Thérèse Impératrice, 1744-1746.* Paris: Calmann Lévy. 15 fr.
CAMPAÑER Y FUERTES, A. *Bosquejo histórico de la dominación islama en las islas Baleares.* Madrid: Murillo. 5 pes.
CAMPOFIORINI, S. *Solkert, Luigi, Lucrezia e Leonora d'Este.* Turin: Loescher. 6 fr.
CHÉVALIER, U. *Répertoire des Sources historiques du moyen âge. Supplément.* Paris: Lib. de la Soc. Bibliographique. 10 fr.
CHROBERT, A. *Untersuchungen über die langobardischen Königs- u. Herzogs-Urkunden.* Graz. 4 M.
DE RENALDIS, G. *Memorie storiche del tre ultimi secoli del patriarcato d'Aquileia.* Udine: Gambiara. 6 f.
MELT, A. *Die historische u. territoriale Entwicklung Krains vom 10. bis ins 13. Jahrh.* Graz. 3 M.
MEYER, M. *Geschichte der preussischen Handwerkerpolitik.* 2. Bd. *Die Handwerkerpolitik Königs Friedrich Wilhelms I. (1713-1740).* Minden: Bruns. 10 M.

- PLATANIA, S. *Le invasioni barbariche.* Vol. I. Rome: Bocca. 5 fr.
PORT, Céléstin. *La Vendée angevine: les origines, l'insurrection.* Paris: Hachette. 15 fr.

PHYSICAL SCIENCE.

- KREKENBERG, O. F. W. *Wissenschaftliche Ergebnisse meiner Reise vom Etang de Berre über Marseille u. Triest nach Suakin u. Massana.* 2. Thl. Heidelberg: Winter. 7 M.
SAUSSURE, H. de. *Spicilegium entomologicum Genavensis.* II. Tribu des Pamphagien. Basel: Georg. 8 M.

PHILOLOGY, ETC.

- ASMUS, R. *Quaestiones Epictetiae.* Freiburg-L.B.: Mohr. 1 M. 50 Pf.
BLASE, H. *Geschichte d. Irrealis im Lateinischen, zugleich e. Beitrag zur Kenntnis d. afrikanischen Lateins.* Erlangen: Deichert. 2 M.
BOLTZ, A. *Hellenisch die allgemeine Gelehrtensprache der Zukunft.* Leipzig: Friedrich. 6 M.
EVERS, R. W. *Beiträge zur Erklärung u. Textkritik v. Dan Michels Aeymbite of Inwy.* Erlangen: Deichert. 2 M.
GRAF, A. *Das Perfectum bei Chaucer.* Colberg: Warnke. 1 M. 50 Pf.
HENTZE, C. *Die Parataxis bei Homer I.* Göttingen: Vandenhoeck. 1 M. 30 Pf.
KERN, O. *De Orphel, Epimenidia, Pherecydis theogonias quaestiones criticae.* Berlin: Nicolai. 3 M.
ΠΑΣΠΑΤΗΣ, Α. Γ. *Τὸ χιανὸν γλωσσάριον.* Athens: Beck. 15 fr.
PROBST, A. *Beiträge zur lateinischen Grammatik.* 3. 11. u. 2. Hft. Leipzig: Zangenben. 3 M.
STRASSMAIER, J. N. *Babylonische Texte. Inschriften v. Nabonidus.* . . . 3. Hft. Leipzig: Pfeiffer. 12 M.
WARNKE, H. *Metrische u. sprachliche Abhandlung über das dem Berol zugescriebene Tristan-Fragment.* Erlangen: Deichert. 1 M. 50 Pf.

CORRESPONDENCE.

A POEM BY HOCCELEVE.

Cambridge: May 9, 1888.

Whenever we can definitely date and assign to its author any of the numerous poems ascribed to Chaucer, it is a clear gain.

In Bell's Chaucer (ed. 1878, iv. 424) is a poem headed, "To the Kings most Noble Grace, and to the Lords and Knights of the Garter"; this title is so cumbersome that I shall call it "Garter" for short.

It consists of eight eight-line stanzas, skillfully written. The first four stanzas have but three rhymes—viz., -esse, -our, and -alle; and the last four stanzas have also but three rhymes—viz., -ame, -aunce, and -ee. Moreover, the lines are fairly smooth and free from Lydgate's jerks; and the imitation of Chaucer is fairly good. These considerations at once suggest Hoccleve for the author of the poem.

But the tone and subject-matter effectually clinch this. No one can compare it with the poem against Sir John Oldcastle—written by Hoccleve in 1415, and printed by Miss Toulmin Smith in *Anglia*, v. 23—without at once perceiving the strong resemblance between the two poems. In the *Garter*, st. 1, the "Cristen king" is addressed as being "heir and successor Unto Justinians devout tendernesse." In *Oldcastle*, st. 63, we find the phrase "oure Cristen prince," and in st. 24 we are told how Justinian made a law against disputing about the faith. In both poems the king is called "liege lord"; *Garter*, st. 2; *Oldc.*, st. 63. Next, in the *Garter*, st. 2, we may note: "O liege lord, that have the liknesse Of Constantine"; where *have* is plural and dissyllabic, being the complimentary form. In *Oldc.*, st. 28, is an apostrophe to Constantine, and in st. 30, we are told that our liege lord, our faithful Christian prince and king, follows in the steps of Constantine. It now becomes clear that the Christian king who, in the *Garter*, is praised as being the successor of Justinian and Constantine for the way in which he puts down heresy, is precisely the same person as the Christian king in *Oldcastle*, who is praised for following Justinian and Constantine in the very same matter. Even

verbal resemblances between the two poems are not wanting. Compare:

"Again of heresies the bitter galle" (*Gart.* st. 2)

(which means—against the bitter gall of heresies) and the following:

"Than thou, that dronke hast heresies galle."
Oldc. st. 1.

Miss Smith quotes (*Anglia*, v. 20) a similar line, also from a Balade by Hoccleve:

"The feend hath maad us dronke of the poison
Of hereste, and lad us a wrong weye."

Another curious point is the use of the somewhat rare verb to *thrulle*—i.e., to enthrall, of which Stratmann gives only three examples, viz., from Layamon, Romaunt of the Rose, and Mandeville. Yet both of these poems contain it; see *Garter*, st. 3, and *Oldc.*, st. 41. I forgot to observe that *Oldcastle* is likewise in the ballad-metre of eight lines, with the same order of rhymes, viz., *ababbc*.

But the argument can only be appreciated after a perusal of both poems, which can hardly be other than convincing.

I conclude that this "Garter" poem was certainly addressed, like the other poem, by Hoccleve to Henry V. It is worth while to add that there is a passage in *Oldc.*, st. 6, where Dr. Grosart actually proposed to turn the English word *lame*, i.e., defective, into the French *lame*, simply because he did not know what *lame* meant! Had he known the other poem, he might have found in it, st. 6, that "a heap" of the English were "halt and lame" in the faith.

Can we date the poem still more exactly? I think we may, by the help of Fabyan's Chronicle.

The address to the "Lords of the Garter" agrees well with the great feast of St. George celebrated by Henry V. with unusual splendour to welcome Sigismund, Emperor of Germany, in 1416. This will account for the sentiments being so nearly the same as those which the same author had expressed in 1415. That is to say, both poems belong nearly to the same period. Sir John Oldcastle met his end in 1417. It is sad to think that Hoccleve may have lent his aid to this; but Miss Smith shows clearly that he was a very staunch (I would say even a bigoted) adherent of the old faith, and that Walsingham was utterly wrong in accusing him of heresy.

WALTER W. SKEAT.

IRISH ITEMS.

London: May 1, 1888.

The second number of the *Archaeological Review* (April 1) contains a "tentative translation" of sixteen out of forty-three quatrains that constitute an Irish poem, written in Queen Elizabeth's time, upon the Day of Judgment: its certainty; the signs that shall precede it; the advisability of due preparation. The theme is, and has always been, common to all Christendom. There is nothing distinctively Irish about it. To the readers of the *Archaeological Review*, who, it is to be hoped, are numerous, may be left the question whether to them, as to educated speakers of and thinkers in English, the version in question is to any appreciable extent intelligible. If the answer be negative, then that version must be held to have missed the only conceivable final end of all translation. The following is offered as an alternative, italics and [] denoting that which has been added to convey ideas not expressed in the original by so many words, but clearly enough set forth by order and construction:

"Here is a poem by Philip, son of Conn Crosach,* in

* A sobriquet, not a patronymic.

which is shown the awful description of the Judgment Day, with the manner in which Christ shall come to the office of Judge and the words which He shall then speak.

"(1) God's Patience is but presage of impending wrath; be this to you as a preparation against the Day of Testimony: that against every man His displeasure is growing, neither will He show mercy at the last. (2) The slow anger it is that is the worst; the not having come under His Will will rise up against them for Evil may not go unavenged. (3) The gentleness that now he uses with us is but Sunshine in proximity to a deluge; he will yet sue for the penalties due and his present treatment of us is not what it most behoves us to discuss. (4) Were reproof to pass by their death-sin, then he would have refuted the ancient saying; † though God's power be absolute over all men, His bare Justice it is that is most fearful. (5) Near to its being kindled is His Wrath; nor may we make it matter of doubt but that the Day of Summons will once come, of the which they are the foretokens that even now are in process of taking place. (6) If it be true that Time must have an end [and true it is], then was the World yesterday sensibly more remote than to-day it is from the Monarch's anger: a warning this to him that may understand it. (7) The various weather will occur perverse, constituting seasons that may not be trusted: that God's Sanctions are hard upon our track is being revealed by His indications. (8) Snow that may not be suffered; Wind most boisterous of utterance; shower of Fire poured out thereafter; at the poor world's last all there shall be. (9) Marvellous to tell, the trees and the clay shall in the Day of Testimony be enkindled; tribulation will seize the stones, of which the flames will not be less.* (10) But many as be the extremities that from cold and from fire she shall suffer yonder, yet will the Earth never have endured utter ignominy [punishment] until the stripping of its rays from the Sun. (11) Of every plain the plants shall drip drops of right red blood: of which crimson blood the cause is our father's sin; ‡ that lies upon us. (12) Farther than the range of sight which from us shall extend into the firmament the Sea out of her own natural consistence will mount upwards with a bound. (13) O ye that deserve the Fire! before you shall be witnessed the hardest [most incredible, or, direct] portent that was ever heard of: the mouth of all tombs set a-gaping. (14) Every Soul (for such is its original constitution) shall come (there is yet time to take note of it) to meet its body on the Day of Exaction: Matter will soon be in conflagration. (15) At the time of the Separation—Eve and all her Seed being assembled—Michael, Steward of the Lord, will not leave a man of them that he will not awaken. (16) He [the Almighty] will high above the Angelic Orders sit in the clouds of Heaven: upon every troop will be made a hosting-call; § the having to meet him is indeed a cause of terror."

The foregoing lines contain perhaps not six vocables, and certainly not a single inflection, idiom, or construction, outside of present common use and wont—in the province of Munster, at any rate. Such difficulty as there is in understanding compositions of this sort arises from extreme compression of style, neglect of transitions, use of verbs without expressed subject, licenses *metri gratia*, abundant employment of homonyms, and so forth. It was ever a favourite feat to construct sentences admitting of more than one interpretation. The men that wrote

* Immediately preceding.

† The soul that sinneth it shall die, or some such text. There is another, and perhaps, a more obvious rendering of this passage, but that would require an accentuation very detrimental to the metre.

‡ Than that of more combustible things.

§ Original sin.

|| *Tobach*, a technical term for the levying of tribute, &c.

¶ Another technical expression. *Shuaigheadh* was a chief's "mobilisation" of his forces for an expedition, and its literal equivalent "hosting" became a legal term in English.

in these complicated metres were long and specially trained for the task; so also (practically if not formally) were their auditors, as to ear and mind, besides which the poet was in the first instance there to explain; so also, again, must be their Irish readers in the present. But for a Highlander to attempt the task of interpretation *unprepared* is as hopeless as it would be for a Neapolitan or a Genoese, confiding in an absolute possession of his native dialect and in that alone, to tackle an ode of Horace. That is not the method pursued by the Rev. Alexander Cameron of Brodaig: would that we could speak in the present tense of Dr. Thomas MacLauchlan as well.

STANDISH H. O'GRADY.

"STEERMAN."

London: April 25, 1888.

In answer to an enquiry in the ACADEMY (December 17, 1887) as to whether the Latin *stermannus* may not represent an English "steerman," Prof. Hart replies (ACADEMY, January 21) that it clearly does, and he supports this statement by a quotation in which the Anglo-Saxon *steorman* occurs.

In *La Vie de Saint Gile*, an Anglo-Norman poem by Guillaume de Berneville (written about 1170) I find the word *esterman*. St. Giles is on a voyage from Athens to Rome, his ship is stout, the breeze is fair, and in full confidence, being weary, he lays himself down to sleep by the "steerman" alongside of the windlass:

"Bons fud li tref e la nef fort,
E unt bon vent ki tost les port.
Tute noit current a la lune
Le tref windé très k'a la hune:
Ne lur estut muer funain
Treustute nuit ne l'endemain.
Lur aire vunt od la mer pleine,
Kar issi veit cil ke Deus meine.
Gires se dort, car mult fud las
Od l'esterman lez le windas" (vv. 899-908).

It is open to doubt whether it was from the Latin *stermannus*, or directly from the Anglo-Saxon *steorman*, that the French word was derived. A reference to the Latin *Vita Sancti Egidii*, upon which Guillaume de Berneville based his poem, might throw light upon the question, though the episode related in the passage quoted from above has every appearance of being an amplification, if not an invention, of the poet's own. Much depends upon the date at which the Latin word made its appearance. The latest edition of Ducange knows nothing of *stermannus*, nor does *esterman* occur in the *Glossarium Gallicum* appended to that edition.

PAGET TOYNBEE.

London: May 5, 1888.

Since the above was written I have found, in the *Roman d'Eneas*, a second instance of the word *esterman*. It occurs in a passage describing the storm sent by Juno to overwhelm the ship of Aeneas:

"Et ciels et mers lur promet mort.
Ne veient lune ne esteiles;
Lur cordes rumpent, chieent velles,
Brisent et mast et guvernaill:
Mult vunt a hunte et a travail.
Ne eschpire ne esturmain
De lur dreit cors n'erent certain."

(Bartsch et Horning, *Lang. et Litt. Franç.*, p. 190, vv. 1-7.)

Further, in the *Lai d'Eliduc* by Marie de France, I have met with the word *estiere* used in the sense of rudder. Eliduc is sailing from Totnes with a lady who is not his lawful spouse. A great storm arises, and one of the sailors hints that it is a visitation on account of the *amie* Eliduc has brought with him, and he suggests that she should be thrown into the sea. Eliduc thereupon hits him over the head

with an oar and throws him into the sea, after which he steers the ship himself:

"Puis qu'il l'ot lancé en la mer,
A l'estiere vait gouverner."

(vv. 865-6.)

It is a noteworthy fact that all the three poems quoted from above are of Norman or Anglo-Norman origin; indeed, the *Vie de Saint Gile*, and the *Lai d'Eliduc* were almost certainly written in England. There can be scarcely a doubt that *estiere* represents the Anglo-Saxon *steor* ("a rudder or paddle to steer with," Skeat), independently of any Latin intermediary; and it may therefore with equal probability be assumed that *esterman* in the same way comes directly from Anglo-Saxon *steorman*, not from Latin *s'ermannus*.

PAGET TOYNBEE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 1, 8 p.m. Society of Arts: Cantor Lecture, "Decorations," III., by Mr. G. Aitchison. 8.30 p.m. Geographical: "A Journey across Central Asia, from Manchuria and Peking to Kashmir over the Mustagh Pass," by Lieut. F. E. Younghusband.

TUESDAY, May 15, 3 p.m. Royal Institution: "The Plant in the War of Nature," III., by Mr. W. Gardiner.

7.30 p.m. Statistical: "Condition and Occupations of the People of East London and Hackney, 1887," by Mr. Charles Booth.

8 p.m. Society of Arts: "Duty of the State towards Emigration," by Mr. James Rankin.

8 p.m. Civil Engineers: "The Tay Viaduct, Dundee," by Messrs. Crawford Barlow and W. Inglis.

8.30 p.m. Zoological: "A Collection of Birds made by Mr. L. Wray in the main Range of Mountains of the Malay Peninsula, Perak," by Mr. R. Bowdler Sharpe; "Four New Species of Ophiroids," by Prof. F. Jeffrey Bell; "Some Rare Species of *Phasianus* from Central Asia," by Mr. H. Seebohm.

WEDNESDAY, May 16, 3 p.m. University College: Barlow Lecture, "Dante and Sicily," by the Rev. Dr. E. Moore.

4 p.m. College of State Medicine: "Soil in its Influence on Health," by Prof. H. G. Seeley.

8 p.m. Society of Arts: "Electric Lighting from Central Stations," by Mr. R. E. B. Crompton.

THURSDAY, May 17, 3 p.m. Royal Institution: "The Chemical Arts," VI., by Prof. Dewar.

3 p.m. University College: Barlow Lecture, II., by the Rev. Dr. E. Moore.

8 p.m. University College Literary Society: Soirée, "Sophocles and Shakspeare," by Mr. J. Churton Collins.

8.30 p.m. Antiquaries: "The Commercial Policy of Edward III.," by the Rev. W. Cunningham.

FRIDAY, May 18, 8 p.m. Philological: Anniversary Meeting, Address by the President, Prof. Sayce.

9 p.m. Royal Institution: "La Reproduction Artificielle des Roches Volcaniques," by M. Alphonse Renard.

SATURDAY, May 19, 3 p.m. Royal Institution: "The Later Works of Richard Wagner," VI., by Mr. Carl Armbruster, with Vocal and Instrumental Illustrations.

SCIENCE.

A ROMAN SCHOLAR OF THE SIXTEENTH CENTURY.

La Bibliothèque de Fulvio Orsini: Contributions à l'histoire des Collections d'Italie et l'étude de la Renaissance. Par Pierre de Nolhac, ancien membre de l'Ecole française de Rome. (Paris: Vieweg.)

(First Notice.)

MOST students of Latin philology are familiar with the name of Fulvio Orsini, and many are aware that our modern editions of Festus are mainly based on his. And this is as much as the majority even of professing philologists in England probably know about him. Yet he was a man of whom Joseph Scaliger could write, speaking, too, of a work now almost forgotten, in these terms: "Fulvii Orsini Familiae liber divinus, ex quo multa didici." In effect, Orsini was, perhaps, the most marked figure in that eminent circle of archaeologists and scholars who formed the glory of

Rome in the middle and latter half of the sixteenth century. How great that epoch was as a period of classical research, how much was then commenced which subsequent ages could only develop and carry further, is nowhere more clearly set forth than in M. de Nolhac's interesting volume.

Fulvio Orsini, a bastard scion of the great family of Orsini, was born in 1529, in the pontificate of Clement VII. Nine years old he became a chorister at S. Giovanni Laterano. One of the canons of the Lateran, Gentile Delfini, an antiquary and a collector of books, became his patron. Angelo Colocci, Bishop of Nocera, gave him the *entrée* to his house and gardens on the Quirinal, much frequented by the *savans* of the time. The archaeological collections of these two men, Delfini and Colocci, were Orsini's first introduction to the study of inscriptions and medals. His first appearance as an author was in Greek. Some laudatory Greek distiches—*Φουλβίου Οὐρσίνου*—are prefixed to Benedetto Egio's *editio princeps* of the *Bibliotheca* of Apollodorus (1555). Egio mentions in his preface some of the *eruditi* who formed the circle in which both he and Orsini lived. They include the post Zanchi, the later cardinal and librarian Sirloto, Giovanni Cesari (Janus Caesarius), Antonio Possevino, Gabriel Faerno, Latino Latini.

Orsini was made Canon of S. Giovanni Laterano in 1554. His canonry placed him above want, and left him leisure for study; but he was not yet in the full light of that exalted patronage which was needed to make him known. This he obtained when Delfini introduced him to the powerful family of the Farnese, which a few years earlier had given to the papacy Paul III. At this time (1557-8) two cardinals represented the Farnese at Rome—Alessandro and Ranuccio. Ottavio Farnese was Prince of Parma. Orsini was specially attached to the household of Ranuccio, who made him his librarian and secretary. The two brothers resided in the summer, Alessandro at Caprarola, Ranuccio at Capranica di Sutri, not far off, and Orsini would accompany them in this *villeggiatura*. In 1565 Ranuccio (he was called the Cardinal Saint Angelo to distinguish him from his brother, Cardinal Farnese) made a long stay at Bologna. Orsini availed himself of the opportunity to work in the Laurentian library at Florence, and to make the acquaintance of the great Vittori (Petrus Victorius); from Bologna he visited Pinelli, with whom he was afterwards in constant correspondence at Padua. At this time he added to the list of his friends Carlo Sigonio (Sigonius) and the lexicographer, Nizolio. The death of his patron, Cardinal St. Angelo, in 1565, did not sever Orsini from the family of Farnese. Alessandro transferred him to his own library, and made him his chief agent in buying up works of art, medals, gems, pictures, and antiquities. Alessandro, who had been a pupil of Vettori and of Romolo Amaseo, liked to surround himself with men of distinction; one of his secretaries was afterwards the Cardinal Bernardino Maffei, another became Pope Marcellus II. He liked to have his library at Rome considered a public school for all workers (*scuola pubblica del mondo*). Another notable ecclesiastic, the Spanish Cardinal

Granvelle, figures often in Orsini's correspondence. He also was an amateur in works of art; and Orsini could render him valuable service in advising him what to buy. In return he used his influence to secure antiquities for Orsini, to procure the restoration to him of stolen articles, inscriptions in the possession of the Augsburg Fuggers, &c. It was through him that the publication of Orsini's *Virgilius illustratus* by the Antwerp printer Plantin was negotiated.

The Catholic revival which set in with the Council of Trent, and which tended more and more to concentrate learning on the Scriptures and matters ecclesiastical, naturally claimed some share of Orsini's time for less secular pursuits. In 1583 he published his edition of Arnobius and Minucius Felix, with a dedication to Gregory XIII. His commissions on this score were indeed not slightly trying to his temper and patience. M. de Nolhac quotes a letter found among the papers of Cardinal Sirloto, in which Orsini complains that after spending three hours of the morning over proofs, he had been obliged to revise a commentary on Joshua, Judges, Ruth, and that a further examination of the Vatican MS. was necessary in order to settle some points still left doubtful. He makes this an excuse for deferring his task of translating the "Decrees of the Reformation"—*i.e.*, of the Council of Trent—into Greek; a work which had been confided to him and Matthew Devaris, and which appeared in 1583. Probably, he was very half-hearted about the Catholic "Reformation"; at least, in one of his latest works, the *De Triclinio*, published in 1588, he more than hints in his dedication to Sixtus V. that his favourite line of study no longer occupied the supreme position it had long enjoyed in Rome, and that some apology was due to his Holiness for laying before him a work only remotely connected with sacred studies. In fact, classical learning was rapidly passing into the condition in which we find it in the seventeenth century, Jesuitic on the one side, Protestant on the other. Orsini and his brother Italian philologists belong in the main to the earlier, in some senses, the happier period, when philology had passed, indeed, from the perfect and untrammelled freedom of the Renaissance, yet had not definitely committed itself to anything like absolute submission to a religious creed.

His fame, meanwhile, was steadily rising. In 1577, Stephen, King of Poland, wishing to found a university at Wilna, and an academy at Cracow, sent his secretary, Zamoyski, to Italy, with tempting offers to the most eminent *literati* of the time, notably Sigonius, Muretus, and Orsini. None of them accepted the proposed honour, which, indeed, would have been an exchange very like Ovid's banishment from his Rome to Tomi. For at that time Rome was not only the religious centre of the Catholic world, but almost the only school of art and archaeology in Europe. There, as in no other city of that time, all that had been and was being discovered of antique, whether in art or MSS., was not only laboriously collected, but religiously studied and exactly described. The religious rites and manners of pagan Rome, its edifices, its roads, its coinage, its law, were illustrated by countless relics preserved

in a hundred museums and explained by scholars and philologists drawn from every part of Europe.

On the death of Cardinal Alessandro Farnese in 1589, his palace passed to the young Odoardo Farnese, son of the Duke of Parma. Orsini continued to live in it, and directed the young man's studies. Even after Odoardo had ceased to be regularly in Rome he would, when he returned thither, pass whole evenings with Orsini conversing on history and literature. Odoardo became a cardinal in 1591. In the frequent conclaves which followed the death of Sixtus V., Farnese is believed to have been considerably guided by the letters of his preceptor. Orsini lived through the successive pontificates of Urban VII., Gregory XIV., Innocent IX., on to that of Clement VIII. In January, 1600, he made a will by which he left the greater part of his books and MSS. to the Vatican, and various legacies to his friends, including four valuable medals which he begged the Pope (Clement VIII.) to accept. In the following May he died, and was buried in a chapel which he had founded for that purpose in the Lateran.

The list of Orsini's works is as follows:

- (1.) *Virgilius collatione scriptorum Graecorum illustratus opera et industria Fulvii Ursini.* (Antwerp, 1567.)
- (2.) *Carmina novem illustrium feminarum et lyricorum.* (Antwerp, 1568.)
- (3.) *C. Iulii Caesaris Commentarii.* (Antwerp, 1570.)
- (4.) *Imagines et elogia virorum illustrium et eruditorum ex antiquis lapidibus et nominibus expressa.* (Rome, 1570.)
- (5.) *Familiae Romanae quae reperiuntur in antiquis numismatibus ab urbe condita ad tempora divi Augusti ex bibliotheca Fulvii Ursini.* (Rome, 1577.)
- (6.) *Sex Pompei Festi de uerborum significatione fragmentum, ex vetustissimo exemplari bibliothecae Farnesianae descriptum.* (Rome, 1581.)
- (7.) *Fulvii Ursini in omnia opera Ciceronis notae.* (Antwerp, 1581.)
- (8.) *Ἐκ τῶν Πολυβίου τοῦ Μεγαλοπολίτου ἐκλογαὶ περὶ πρεσβειῶν.* (Antwerp, 1582.)
- (9.) *Amobii disputationum adversus gentes libri septem. M. Minucii Felicis Octavius.* (Rome, 1583.)
- (10.) *Antonii Augustini Archiepiscopi Tarraconensis de legibus et senatus consultis liber. Adiunctis legum antiquarum et senatus consultorum fragmentis cum notis Fulvii Ursini.* (Rome, 1583.)
- (11.) *Notae ad M. Catonem, M. Varronem, L. Columellam de re rustica.* (Rome, 1587.)
- (12.) *Petrus Ciacconius Toletanus de Triclinio Romano. Fulvi Ursini appendix.* (Rome, 1588.)
- (13.) *Fragmenta historicorum collecta ab Antonio Augustino, emendata a Fulvio Ursino.* (Antwerp, 1595.)

In countenance Orsini was grave and dignified, with regular features, and not without an air of distinction. His contemporaries were unanimous in lauding his modesty and the sober regularity of his morals. The only allegation which could be brought against him—plagiarism—is discussed and rebutted, if not refuted, by M. de Nolhac. It is interesting to know that his habit was to concentrate himself on only one study in the

same day—a good rule, which many modern students would do well to follow, and by which he made up for the frequent calls upon his time that his notoriety not only as a collector of MSS. and works of art, but as a cicerone to other collections, necessitated.

ROBINSON ELLIS.

CORRESPONDENCE.

FINNISH NUMERALS.

London: May 5, 1888.

The difficulty of connecting *-tesa* in Dorpat Esth. *kat-tesa*, *ut-tesa* (better *kaheksa*, *kadiksa*, *katesa*, *iikeksii*, *iiteksi*, for the double *t* is a mistake, see Wiedemann's *Esth. Gram.*, p. 414), with Perm. *das*, Magy. *tiz*, Nogai Turk. *ol-tuz*, is, at least, fourfold.

(1) *Das* is a loan-word from the Russ. *desyat*, and probably *tiz* has a similar origin, while the Finns have a native word *kymmenen*, Esth. *kiimme* 10.

(2) *-tesa*, *-tesii* are modern forms of an older *-teksa*, *-teksi*, so the *k* must be accounted for.

(3) In Finnish compounds the first member is always in the nom. or gen., never in apocopated form like *kat*, *kah*, *iit*, *iik*, and the vowels of the two members are not harmonised. Suffixes are attached to the root or root + stem, found in the illative sing., and their vowels are harmonised. The ill. eg. of *yksi* 1, *kaksi* 2, is *yhtehen*, *kahtehen*, which shows that *-tesa* is a wrong division of the word; it should be *ka(t)te-sa*, *iit(t)te-sii* with harmonised vowels.

(4) Böhlingk in his Yakut grammar (p. 262) does not think anyone can be satisfied with Schott's explanation of *oltuz* by dividing in into two independent words. Besides, *-tuz* does not appear in the other numerals up to 90, while a Yakut *otut*, 30, makes it highly probable that *z* stands for an older *t*.

If *kaheksan* really means "without 2," it stands, of course, for *kymmenen kaheksa(n)*, "10 without 2," and the word for 10 has been dropped, just as it is omitted in *yksitoista* (11), *kaksitoista* (12), &c., which are used instead of *yksi (kaksi) toista kymmentä*, "1 (2) of the second 10."

If Canon Taylor will look at my last letter he will see I did not say *-tesa* was a privative, but that *k*, as I believe, has that meaning.

JOHN ABERCROMBY.

A SUGGESTION.

Gosport, Hants: April 30, 1888.

While reading again after many years the speech of Demosthenes *De Falsa Legatione*, it occurs to me that a legitimate interpretation of a disputed passage may have been overlooked.

The place is 444-5, § 323, Bekker, vol. i., small edition. The Athenians had sent (according to Demosthenes) a fleet to Pylæ to watch Philip's movements. "What artifice here again shall be called into existence respecting this? [*Boñdelas*]: deprive you of the time for action, and checkmate you by bringing on matters with a rush."

The sense of *ἐπιστῆσαι*, "to bring to a halt," appears to me to be unobjectionable, and to fit in well with the underlying thought, viz., warlike manoeuvres. An objection which might be urged, I suppose, would be that this meaning of *ἐπιστῆσαι* is not quite discernible from the context, the Athenian forces not being in motion, so to speak, at the time; but this is, I think, obviated by the following words *ἵνα μὴδὲ δύνῃσθε ἐξελθεῖν* which show that this thought may have been in the mind of the orator. Again, *ὅμῳ* supplies itself naturally, *ὅμῳ* having just occurred. To supply this, at least, is far more simple than to supply

"Philip," as Mr. Shilleto seems seriously to have done in a passage which he says is "perhaps mutilated"; in the sense, "set Philip at the head of affairs." The use of this verb by Xenophon in the above sense is well known. The proper force of the verb may be, "to bring to a sudden stand," "to a dead lock."

In a sentence of oratorical vehemence such as this, I think the emphasis and point are improved by the above rendering.

WILLIAM LEE.

SCIENCE NOTES.

THE following fifteen candidates have been selected for election by the council of the Royal Society: Mr. T. Andrews, Mr. J. T. Bottomley, Mr. C. V. Boys, Prof. A. H. Church, Prof. A. G. Greenhill, Sir W. F. D. Jervois, Prof. C. Lapworth, Prof. T. J. Parker, Prof. J. H. Poynting, Prof. W. Ramsay, Mr. T. P. Teale, Mr. W. Topley, Mr. H. Trimen, Prof. H. M. Ward, and Mr. W. H. White.

MR. J. H. COLLINS has recently published an interesting work "On Cornish Tin-Stones," containing observations made during a long residence among the mines of Cornwall. The work consists of a series of papers which were contributed by him to the *Mineralogical Magazine*, and are now reprinted with additions and corrections. The illustrations include several coloured plates, showing the microscopic structure of tin ore.

Journal of the Asiatic Society of Bengal. Vol. LVI., Part II., Nos. ii. and iii. (1887). Edited by the Natural History Secretary. (London: Triebner.) The contents of these two parts show that very satisfactory work in different branches of physical science is being performed in India. In zoology we have (1) a memoir on the chiroptera of Nepal, by Mr. J. Scully, containing careful descriptions of nineteen species of bats ascertained to be inhabitants of Nepal, with proper references to the writings of Hodgson, Dobson, and other recent authors on those creatures; (2) description of a new Crustacean belonging to the Brachyura (Raninidae), by Mr. J. Wood-Mason; (3) on six new Amphipoda from the Bay of Bengal, carefully figured in six coloured plates, by Dr. E. J. Jones; (4) Notes on Indian Rhynchota Heteroptera, by Mr. E. T. Atkinson, containing descriptions of seventy-eight species of Linnean Cimices; (5) Etude sur les Arachnides de l'Asie méridionale faisant partie de la Collection de l'Indian Museum, Calcutta, par M. E. Simon, de Paris—seven species described, including a new genus of bird-spiders—Avicularidae. In other branches of science we have (6) Notes on some recent Neolithic and Palaeolithic finds in South India, by Mr. R. B. Foote, superintendent of the Geological Survey, with a map; (7) Notes on some Nodular Stones obtained by trawling off Colombo in 675 fathoms of water, by Commander A. Carpenter, with a plate; (8) on the Mean Temperature of the Deep Waters of the Bay of Bengal, by the last-named writer, with a plate; (9) on the Effects produced by small Quantities of Bismuth on the Ductility of Silver, by Surgeon-Major Scully, assay master, Calcutta; and (10 and 12) two mathematical memoirs, by Asutosh Mukhopadhyay, communicated by the Hon. Mahendralal Sircar, M.D., with woodcuts.

PHILOLOGY NOTES.

PROF. MAURICE BLOMFIELD, of the Johns Hopkins University, has sent us a reprint of two papers in the *Proceedings of the American Oriental Society*, both dealing with the interpretation of certain hymns of the Atharva

Veda. In one of these he contends that the hymn (vii. 76. 3-5) on the *jyānya* charm, and also the three *apacit* hymns (vi. 83; vii. 74. 1, 2; vii. 76. 1, 2), are all remedial incantations directed against various kinds of skin-disease, being the earliest record hitherto discovered of this prevalent Indian complaint. In the other paper, he argues that the well-known hymn (ii. 12), which has hitherto been explained as an incantation accompanying a fire-ordeal, is in reality an incantation against an enemy who is attempting to thwart some pious work by unholy practices.

MEETINGS OF SOCIETIES.

UNIVERSITY COLLEGE LITERARY SOCIETY.—
(Monday, April 23.)

THE president in the chair.—Mr. H. Frank Heath read the first of two papers upon "John Lyly and the other Elizabethan Fiction Writers." There is, perhaps, no man who has had so much said about him in praise and blame, by those who know nothing of him at first hand, as John Lyly; and, after all, it is chiefly his style, the casing into which he put his matter, rather than the matter itself which makes men study him to-day. Of the man himself we know very little. In 1579, *Euphues, or the Anatomy of Wit*, was published, and next year, the sequel to it, *Euphues and his England*. Between 1584 and 1594 eight court comedies of his were acted, of which one, "Mother Bomby," is so different in style and superior in workmanship to the others that we can scarcely believe it to be his. As to the origin of his style, there are three theories: (1) that it is sprung from the conceits of the Petrarchists; (2) that it is due to the "Alto Estilo" in Spain, the introducer of which was Antonio de Guevara; (3) that it was an adaptation of the style of the "Rhetoriques," Chastellain, Robertet, Crétin, and others. After an examination of the *Anatomy of Wit* and its sequel (1) from the standpoint of aesthetic criticism, (2) from that of its style, it becomes evident that in so far as any of these three theories are true, the second is the most reasonable. Lyly was not so greatly indebted to Guevara for his style as Landmann supposes; but, having read some of the many English translations of his work, he was led to study Plutarch, and to an imitation of the style of the Silver Latin writers, such as Seneca, Apuleius, and others. And, inspired by them, he elaborated the peculiar style of Guevara, which had been imitated by his translators—Lord Barners and Sir Thomas North, and also by Pettie, in *A Petite Pallace of Pettie his Pleasure* (1576)—and thus launched Euphuism upon the world. The fact is, that in the sixteenth century there was a general tendency to Latinise and to imitate the Silver Latins, so much more read then than now, in the attempt to get rid of what was thought to be a rude method of expression. For the scheme of his novel, and even for some of his details, it was proved that Lyly was largely indebted to Guevara's *Relas Principum*; and the conclusion is reached that, though he was earnest, ingenious, scholarly, and had satire, yet that his power of telling a story was elementary in the extreme. He was far surpassed in it by his successors, whether adherents to his form of writing or not. "The very qualifications which won him popularity when he wrote make him almost unreadable to-day, while the gospel he preached is another man's, and can be better studied in the 'plaine Englishe' of Ascham, which those of his time could not appreciate."

BROWNING SOCIETY.—(Friday, April 27.)

DR. BERDOX in the chair.—Miss Whitehead read a paper upon "Robert Browning as the Poet of the Nineteenth Century." The paper began by pointing out that the poets of the early part of this century—Byron, Keats, Shelley, Wordsworth, Coleridge—had an easier task than those of its later half. They left to Browning the task of dealing with its deeper problems. Life is complicated now with a thousand different claims. Great questions have to be decided by us from day to day. Every hour we are imperatively called upon for action. We are obliged to be actors when we should be students. It is the poet's function to

sanctify this practical life, to realise for us the presence and hand of God in our common work, to hold up a standard which arrests and invigorates the workers. Browning meets and satisfies our need. His influence is twofold: first, on the practical questions of our time; secondly, on those deep metaphysical elements which bear on our life and character. He directly treats many of the burning practical questions of our day. Witness his indignant sarcasm on the subject of vivisection, pointing out how the whole race barters its highest good for an uncertain advantage. No doubtful scientific gain can compensate for our loss in moral vigour when we betray the trust reposed in us by those feeble creatures who depend on our mercy. Vivisection extends the scalpel into other regions. In this age it is applied to brain and heart and soul; and here, too, the poet maintains the right of every soul to reserve. A tyrannous criticism not only fetters art, but kills all grace and spontaneity of action. Such tyranny of mind over mind Browning records in "My Last Duchess" and "The Flight of the Duchess." In the latter, too, he gives a blow to conventionalism, to the use of fashions for their own sake, not for their value or beauty. "Pictor Ignotus" claims the soul's right to be set free, unbiased and untrammelled; and from the lips of "Fra Lippo Lippi" we hear the right function of art. The trading of to-day is rotten to the core, its education a mere passing of examinations. To all such shams Browning calls: "Stand and deliver." To the mediocrity and conceit of our time he teaches the lesson of humility, the only real means of estimate and elevation. The conception of brotherhood, with its attendant self-sacrifice, he immortalises in "Luria," "The Patriot," "A Soul's Tragedy." He wastes no words on the position of women, but accords them their true rank from the beginning—not inferior souls to be tutored, guided, patronised by men, but correlative and often guiding souls; and for this he has the deepest gratitude of women. How healthy his view of past happiness, not moaning over its transitoriness, but glad of its enjoyment; and how healthy too his view of love, with a firm hand upon himself, understanding the humility of true love! In "The Ring and the Book," he reveals the hideousness of loveless marriage—a daily circumstance of our time. Dealing with deeper questions, he answers, "Is life worth living?" with "Thanks that I am a man." "Do," he tells us, "and nowise dream." He warns us against the hurry and impatience of the age. Concentration seems beyond our power; every life is a tangled skein of many threads. "Sordello" warns us against such dissipation of mind. And, as if to complete the cycle of truth, he gives us a poem now and then which seems to contradict the lessons on which he has insisted, as in "Bifurcation," where his great lesson of self-sacrifice is shown to be foolishness when it is carried into practice for the mere sake of self-sacrifice.—The chairman expressed his hearty thanks to Miss Whitehead for her paper, both on account of its intrinsic merits and of the proofs it gave of her study of Browning. He wished to ask what is required of a poet of the century? He must be in sympathy with its aspiration, work, and needs. How far is Browning in sympathy with these? The aspirations and hopes of this age are combined with a passionate longing for truth and a rare purity of intention. It is an age of science, but also an age of faith at its sublimest. It is an age of destruction, if you will, but only to lay the solid foundation of a greater religion—that of humanity. Its work is to help the weak, to counteract the cruel law of nature that only the strongest shall survive. It is an age of humanism. Its needs, how great they are! Uprising millions are asking for mental food—what a field for scattering great thoughts! We want a purer faith, a nobler philosophy, more reality, less sham; and with all these Browning helps us. Is poetry to be got out of work and aspirations? Walt Whitman says so, while Ruskin says we are crushing all poetry out of life. But the Channel Tunnel and the St. Gothard Railway are full of poetic suggestion. What we need is more humility, more reverence and love, in addition to our knowledge.—Dr. Farnvall felt extremely obliged to Miss Whitehead for her very good paper, bringing Browning into relations with

the present time. Too many of his topics are in far-away life, questions dealing with people all over the world. The paper was most valuable; but it had not proved that Browning is in close relation with the chief problems of the age. Scientists are much more likely to side with vivisection than with Browning. On the political side of modern life, he treats very few things, but it is true that in respect of the progress of women he is splendidly superior to other poets. He goes back to Shakspeare and gives woman the pre-eminent place. With regard to trade, he says very little. In art, his message is clear. He (Dr. Farnvall) had no sympathy with those who see no poetry in modern life. Let each and all work, and there is poetry enough. We stand at a higher level and do better work than ever.—Mr. Revell expressed his great pleasure in listening to the paper. He felt, however, its want of definiteness in dealing with the subject. It was scarcely made plain enough how Browning speaks to the nineteenth century. His poetry dealing with soul-development is for all time. What is his teaching in relation to scientific modes of thought? He was eminently intellectual, sane and reasonable. He was certain of soul and so was J. S. Mill. Browning has done nothing to meet the need of a philosophy that J. S. Mill and Herbert Spencer have not done better. But Browning has helped us in the determination to face the truth at all costs. One thing stamps him above all other poets—his power to influence human lives, and form high and noble character. His optimism in no way meets the pessimism of to-day, and as to scepticism, what has he to say to it?—Mr. Gonner criticised Mr. Revell's comparison of J. S. Mill with Browning. The philosophy of the former is strictly described as utilitarian. It is illogically materialistic. When he makes an attempt to rise above materialism, he is crushed back by the influences of his early training. Both Mill and Spencer are hopelessly incapable of being logical according to the German and later philosophers. It is not fair to treat Browning as if he ought to be an encyclopaedia, and provide answers to every question. Why should he touch on politics? Politics are not in any sense the strongest aspect of an age, except when they grow out of its deeper life. Browning and the poet we have just lost understood our age. In Matthew Arnold's poetry we have the reflection of its passionate uncertainty. Browning sees that that will not endure. The age is passing from shams and conventions to reality, and must be content to wait for a time. Honesty and sincerity are of first importance; and the outcome will be a religion of self-sacrifice, in which the human element must be strongly developed. Browning is in no doubt about that.—Mr. Slater was surprised at the logic which had been used by one or two members on the subject of vivisection. If superior animals might torture the inferior for profit, it followed that superior races of men might do the same to inferior races; and as for the sweating system, it grew perfectly allowable in that light. There is poetry in the present age, but far more that is not. Money-getting and pleasure-getting are its chief aspects, and the money-getting is so fatiguing that its pleasures are less and less simple and worthy, more and more frivolous, if not degrading.

ENGLISH GOETHE SOCIETY (MANCHESTER BRANCH).—
(Saturday, April 28.)

THE REV. F. F. CORNISH in the chair.—Dr. Kuno Meyer delivered an address on Joseph Charles Mellich, one of the first of the small band of Englishmen who in those days took an intelligent interest in German literature, and whose efforts to interest their countrymen in it likewise have hardly met with the recognition they deserve at the hands of historians of German literature. Mellich was born in 1768. About the year 1795 he went to settle in Weimar, married there, and built for himself a house on the esplanade, which house Schiller bought from him in 1802. Schiller describes him as an educated, learned Englishman, thoroughly familiar with ancient and modern literature. Small wonder, then, that he was soon at home in the literary circles of Weimar and Jena. In order to counterbalance the success which translations of Kotzebue's plays had had on the English stage,

Mellich planned a translation of the "Wallenstein" trilogy for Drury Lane Theatre, and wrote to Sheridan about it, but Sheridan never replied. Schiller's MS., which he had sent to a London bookseller, found its way later on into Coleridge's hands. Not discouraged by this rebuff, Mellich made a second attempt with "Maria Stuart." He translated each act as it was finished by Schiller, and the English version appeared before its original. But it had no success in London. The critics received it badly, its representation on the English stage was out of the question, and Schiller renounced for ever his cherished hopes of seeing his dramas acted simultaneously in England and in Germany. In 1798 Mellich translated Goethe's "Hermann und Dorothea," and in 1801 "Palaeophron und Neoterpe"; but it is doubtful whether these versions were ever printed. Soon after, probably in 1802, Mellich left Weimar and settled in Hamburg. He died on September 18, 1823.—Dr. Meyer then read an interesting passage from the *Annalen*, describing the visit of a son of Mellich in 1820. To this young man, his godchild, Goethe gave, in 1816 [when father and son seem to have visited Goethe together, see *Annalen*], a copy of "Hermann und Dorothea," which Dr. Meyer showed to the meeting. In it is written boldly and clearly in Latin characters:

"Meinem theuren Pathen,
Richard, Carl, Emil,
Wolfgang, Gottlob
v. Mellich,
dem der Vater der beste
Dolmetsch des Gedichtes
seyn kann,

"Weimar,
d. 2. May
1816.

"treueinend
Goethe."

—The chairman, in a few remarks on the paper, mentioned that he had seen in a Manchester second-hand bookseller's catalogue a copy of an edition of the "Faust Fragment" bearing the date of 1787. This date is, according to Hirzel, a misprint. The full title runs: "Faust: Ein Fragment. Von Goethe. Aechte Ausgabe. Leipzig, bey Georg Joachim Göschen." Of the first edition of the "Faust Fragment" (1790), only one copy is known to exist. It belonged to Hirzel, was bought by him from a London bookseller, and bequeathed to the Leipzig University Library. The hon. secretary referred to Goethe's short poem, "An Freund Mellich," alluding to the pleasant time they had spent together in Mellich's country house in Dornburg.—Mr. H. Preivinger then read an interesting paper on the "Urfaust" lately brought to light by Dr. Erich Schmidt. After giving a brief account of its finding and a few words on its importance as throwing light on the Goethe of the pre-Weimar period, Mr. Preivinger went over this version scene by scene, pointing out where it differed from the first part of "Faust" in its final form, and drawing attention to the wonderful tact with which Goethe in the revision pruned away everything trivial and of passing interest, without touching anything really powerful and likely to live. Only with regard to the closing prison scene is there room for doubt whether the terse intense prose of the first version, with its terrible pathos, may not be more effective than the softened and harmonised poetic form in which Goethe recast it in 1798. The lecturer then touched on the bearing of this discovery on the theories of "Faust" composition propounded by Profs. Scherer and Schröder. While feeling that, on the whole, the chances are that there never were any other prose scenes than those of the Gochhausen copy, Mr. Preivinger pointed out in favour of Scherer's theory of a prose "Faust" (1) that the language of the prison scene seems to point to a comparatively early date of composition; (2) that the Dom scene is of less decided rhythmical character in the older form; (3) that the example of the Auerbachs Keller scene and its subsequent transformation into verse render it at least possible that other scenes may also have existed in a similar immature form. Schröder's theory of an older form for almost all the scenes of the present first part receives but little support from the new discovery, which, on the whole, in Mr. Preivinger's opinion, invaluable as it is, propounds nearly as many riddles as it solves. The reading of some scenes from the oldest version had to be postponed on account of

the indisposition of the Rev. Ph. Quenzer.—The hon. secretary read a short note on the earliest performances of Marlowe's plays in Frankfurt and in Graz, and on Chr. Aug. Vulpius's highly improbable story that as early as 1588 a German comedy, "Dr. Faust," was performed in Nuremberg, with a woman acting the part of Gretche.

ROYAL INSTITUTION.—(Annual Meeting, Tuesday, May 1.)

SIR FREDERICK BRAMWELL, hon. secretary, in the chair.—The annual report of the committee of visitors for the year 1887, testifying to the continued prosperity and efficient management of the institution, was read and adopted. The real and funded property now amounts to above £81,000, entirely derived from the contributions and donations of the members. Forty-one new members were elected in 1887. Sixty-three lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about 283 volumes, making, with 463 volumes (including periodicals bound) purchased by the managers, a total of 746 volumes added to the library in the year. The following were elected as officers for the ensuing year: president—The Duke of Northumberland; treasurer—Henry Pollock; secretary—Sir Frederick Bramwell; managers—George Berkeley, Sir James Oughton Browne, Vicat Cole, Frank Crisp, William Crookes, Warren de la Rue, Sir Henry Doulton, John Hall Gladstone, Col. James A. Grant, Sir William R. Grove, the Rev. John Macnaught, Sir Frederick Pollock, William Henry Preece, Dr. John Rae, Sir Henry Thompson.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

THE ROYAL ACADEMY.

I.

ONCE more, if we lend ear to the pronouncements of those who aspire to direct the taste of the public, we find ourselves very generally asked to accept the judgment that the exhibition of the Royal Academy shows a decided advance upon its immediate predecessors, and is of considerably more than average excellence. This is not, it is true, very audacious praise; yet it may, perhaps, be permitted to enquire what are the results which are deemed to justify the opinion thus generally expressed. To play the part of the *advocatus diaboli* on such an occasion is a sufficiently ungrateful task; since it is far less irksome to follow the lead of official orators and chauvinistic partisans through thick and thin of native art, and to see things in the roseate atmosphere of artificial and ephemeral brightness which they would create for us. Let us leave out of the question for the moment the four or five first-rate productions, all of them portraits, contributed to the exhibition by those masters of technique, the Frenchman, M. Carolus-Duran, the American, Mr. J. S. Sargent, and the Belgian, M. Emile Wauters; as we must in fairness do, seeing that these works constitute an entirely fortuitous element, with which it is not fair to reckon in estimating the artistic value of the English contributions to the art of the year. To what paintings, apart from these, can the optimist point as absolutely complete and satisfying works of art from a technical point of view? How often, in the performances of the year, has incompleteness of technical achievement been redeemed by genuine passion, by real artistic vision, by the striving after a true ideality firmly based on nature, or by a fiery and unshrinking realism, emphasising and vivifying the individual instance until it acquires an intensity of physical and spiritual life which adequately takes the place of the generalised ideal? We prefer to leave these questions unanswered, or rather to let the

earnest student of contemporary art, after a careful examination of the collection brought together at Burlington House, answer them for himself.

Mr. Burne-Jones, apparently oblivious that he has acquired an official immortality by admission to the anti-chamber of the sacred Forty, contributes nothing to enhance the glory of his new home. Mr. Watts sends a single oil picture, "Dawn"—an almost nude female figure, drawn and modelled in the painter's latest and least satisfactory fashion. He is, however, far more worthily represented by a pastel drawing (1378), which it may be convenient to mention here, though a little out of its proper place. This is the head and bust of a young lady of regular and nobly moulded features, wearing a hat and summer walking-dress, and seen with half-averted, vanishing profile. The slight work is treated with an admixture of classic elegance and modern living grace, which impart to it a peculiar and delightful savour. The President shows an important and already much described work, "Andromache Captive" (227), which is a typical specimen of his latest and most mature style, and shows more clearly than ever the limits and self-imposed barriers of the so-called ideal which he has laboriously evolved for himself. The widowed consort of Hector is shown in the moment of that bitter captivity foreshadowed by her lord—when she has become the prisoner and slave of Pyrrhus. Clad from head to foot in diaphanous veils and robes of black, she moves slowly to fill her pitcher at the well, the centre and point of division of two frieze-like groups of beautiful youths and maidens, wearing garments of the brightest red, blue, pink, purple, and sulphur-yellow, these groups being again broken and diversified by more detached figures and groups in the foreground. The painter once more reveals his well-known capacity for taking infinite pains with each individual element of his composition; isolated figures, especially two beautiful studies of semi-nude athletic youths—which are rather fine sculptural designs than motives belonging to painting proper—are thoroughly satisfying in draughtsmanship and genuinely classic in conception. The colour, too, shows local hues both gay and beautiful, but it lacks transparency, vibration, and expressive power. The gravest charge, however, which can be brought against the picture is a certain that of triviality of conception, a lack of that true and sustained ideality, of that generalised truth and real vitality of expression and gesture, which the adequate exposition of so high and noble a theme imperatively calls for.

On a lower level must be placed "The Roses of Heliogabalus" (298), the canvas of unusual magnitude and exceeding elaboration, by which Mr. Alma-Tadema is this year represented. The crazy boy-emperor appears in the background on a raised dais, with the empress-mother and some ignoble male and female parasites. They recline on magnificent couches, and, while sipping from priceless myrrhine vases, gaze with a languid curiosity on the strange scene which is being enacted below. On the assembled guests is being rained from above, by an invisible agency, a terrific avalanche of roses—deep red and pink of varying hue; the wave of cloying sweets has already risen so high that it threatens to overwhelm and stifle those who participate in the splendid feast; only the heads and occasionally the arms of the surprised courtiers emerge, and they appear either stolidly unconscious, or wearing a complacent and half-amused expression. Here shows the profile and elaborate headgear of a beautiful Roman dame, unaccountably serene and unruffled; there protrude the myrtle-crowned brows of a puzzled reveller; while beyond peers

forth a red-bearded Teutonic or Danubian chieftain. Everywhere there are signs, in isolated passages, of the Dutch master's consummate skill in the realisation of detail; yet, neither if we take the whole as a dramatic scene, having its *raison d'être* in a dominant motive of passion or action, nor if we prefer to consider it primarily as a decoration, can it be pronounced successful. As a dramatic picture it has, indeed, no existence; for its component parts are bound together neither by rhythmic harmony of line nor by the vivifying power of a connecting human interest. From a purely decorative point of view, the smallness and consummate elaboration of the execution are not consistent with breadth and unity of effect, while the predominance of the heavy and all-pervading tones of the roses, which are the chief motive of the picture, creates a fatal obstacle to well-balanced harmony or artfully contrasted brilliancy of colour. Such a subject is, perhaps, not of the highest order, yet its adequate treatment, from a dramatic point of view, requires the fervour of a Delacroix; while, if we are contented with a more purely scenic interpretation, we can imagine that such might have been supplied by painters not altogether of the first rank, such as Rochegrosse, Pradilla, or Benjamin Constant.

Mr. Poynter's sole contribution in the domain of ideal art is a charming classic study, "Under the Sea-wall" (814), learnedly drawn and beautifully lighted—not unworthy, indeed, to be placed beside the "Proserpina" and the small "Andromeda" of the same artist. It is almost inconceivable that the same hand should have produced this little work and the laboured characterless portraits to which we shall have to return hereafter. Not less ambitious than heretofore is Mr. Solomon J. Solomon; and, as on former occasions, his ambition has spurred him to a task for the realisation of which his technical acquirements do not at present afford him adequate means. Nevertheless his "Niobe" (712) is, in virtue of the true dramatic energy which it displays, and the real power of conception which it foreshadows, one of the notable performances of the year. Only a portion of the catastrophe which the artist seeks to portray is revealed to the beholder, the implacable deities who are its authors remaining invisible. The stricken mother is shown as, heavily burdened with the lifeless body of a child, she descends a long flight of steps, midway along which lies prone the nearly nude body of another of her offspring, a female child—while yet another and more mature female form lies—her lyre still grasped in her hand—at the base: huddled up in a corner is a terrified group of still-living victims soon to be overwhelmed by the same avenging fate. It would be easy to point to many technical faults in the vast canvas—to dwell upon the defective draughtsmanship of some figures; the inexpressive monotony of the colour, which hardly exceeds the limits of a monochrome; and a certain flimsiness of execution, especially in the draperies. But we may, on the other hand, find compensation in some fine points, and more particularly in the noble head of the "Niobe," in which a passionate despair is well expressed without loss of dignity. It is something in these days to have grappled with a great subject, and not to have altogether failed. Mr. Armitage must always count as one of our most careful and learned draughtsmen, and as one always ready to sacrifice purely pictorial qualities in the attempt to attain chastened perfection of outline. His "Juno" (152)—a heavy, fully-draped figure of the goddess rising into mid-air—cannot, however, be commended. Truth compels us to state that it is only saved by a certain naive simplicity from absolute vulgarity. The artist is, however, more suc-

cessful with his embodiment of the "Siren" (95), who appears in his version under the form of a nude nymph of sculptural proportions, seated on a rock, and seeking to lure by her song the companions of Ulysses. In the drawing and modelling of the half-averted head and the undraped form there is much to admire; but of dramatic import the work is altogether bereft.

It is difficult to speak of the large and ambitious canvases which have been contributed by Mr. Frederick Goodall. So much enterprise, so large a measure of enthusiasm and self-confidence in a veteran, seeking year by year to enlarge the scope of his art, is in itself worthy of admiration; but beyond such praise candour forbids us to go. In "David's Promise to Bathsheba" (189) we may admire—more particularly in the figures of the kneeling Bathsheba and the nearly nude handmaid, who reclines in an attitude of indolent repose at the head of the aged king's couch—much fine and learned draughtsmanship in the arms and extremities of the personages. Rarely, indeed, has the suppleness of joints working under their muscular envelopment been expressed with more truth; but, on the other hand, how vacuous, how inexpressive are the heads of the king and his women, how crude and chalky the flesh-tones, how jarring the juxtaposed tints in the draperies! Still less is it possible to find any reason for the existence of a so-called sacred work such as "By the Sea of Galilee" (329), to which the painter has appended the text: "Himself took our infirmities and bare our sicknesses." The crowded composition emulates in dimensions the cartoons of Raphael, and attempts on a similar scale a subject of as profound a significance. Here, however, the lack of appropriate character and meaning in the heads of the chief personages, their imperfect modelling, their inexpressive and misleading movement and gesture, render the work practically non-existent as the pictorial exposition of a theme so mighty and so dramatic.

We have been accustomed on these occasions to seek refuge and consolation in the exquisite subtlety of observation, the sympathetic power, and the technical mastery of Mr. Orchardson. Though his latest creation, "Her Mother's Voice" (286), is not lacking in these precious qualities, it is, as a pictorial whole, far less successful than have been of late years this eminent artist's contributions to the exhibitions of Burlington House. In a room of that formal and charming fashion of the very end of last century which Mr. Orchardson so persistently affects even when his personages are of to-day is seated, in the artificial glow of lamplight, an isolated figure—that of an English gentleman of advancing years; in the farther corner of the apartment a young girl is seen sitting at the piano in the very act of singing, while her well-matched lover bends over her in an attitude of rapt attention. Much is here worthy of admiration, and especially the infinitely touching expression of melancholy without bitterness which passes over the face of the old man as he listens, half-dreaming, to his daughter's voice; her head, too, is realised with great skill and charm, under the most difficult circumstances, where to be realistic is often to be grotesque. But, on the other hand—to say nothing of the prevailing hotness of colour and the mannerism of touch, which are defects familiar to the master's admirers—the figures are bound together by no linear harmony, and do not make a complete picture; moreover, the group of the lovers seems too small in relation to that of the old man, seeing how inconsiderable is the distance in depth which separates the two. Is it not time that so great a pillar of the native school as is Mr. Orchardson should break new ground, and seek to bring his technical mastery and his delicate sensibility of

temperament to bear on some fresher material? It is difficult to mention this master without associating with him another painter who possesses most of his mannerisms—with some very pronounced additions of his own—but with little of his power of observation or his genuine aspiration to present pictorial truth in a new form. Mr. Pettie sends this year, among other things, a large melodramatic composition of little interest, "The Traitor" (220), and a three-quarters length of Mr. Charles Wyndham in his favourite part of "David Garrick" (1065). In this performance the contrast of colour between the bluish greens of the rococo furniture and the dark violet court-suit of the player gives rise to an excruciating discord. What a Japanese craftsman, a Whistler, or an Alfred Stevens might have done with the combination we can easily guess; but in Mr. Pettie's hands it is not excusable. He has, however, succeeded in imparting to his counterfeit presentment much of the restless energy, much of the peculiar individuality of the original.

Mr. J. W. Waterhouse's "Lady of Shalott" (500) appears to us to contain evidence of a certain change of technique and standpoint on his part. Whereas, up to the present, his leaning has rather been towards the manner and the colour-harmonies of Mr. Alma Tadema, he now shows an evident appreciation of the searching modelling and the intentionally crude freshness of Bastien-Lepage in his rustic phase. However this may be, Mr. Waterhouse is too true and too enthusiastic an artist to give way unduly to the deliberate imitation of any master, and his painted poem is certainly among the most earnest and satisfactory works at the Academy. His woe-worn "Lady" is seated all solitary in a barge lined with the rich tapestried quilt which her own hands have worked; her eyes, tearless, though red with weeping, fix themselves on vacancy, as her hand mechanically unlooses the boat from its moorings. Her blown hair, and the wan flames of the candles placed in the prow—violently pressed down as these are in a horizontal direction—would seem to indicate the stirring of a great wind, but this effect is very imperfectly suggested in the green landscape of tall flags, smooth water, and wooded pasture which frames the central motive, and appears to extend itself round it unruffled and almost airless. The fresh tones of an English summer are somewhat out of relation to the chromatic harmonies of the figure and its accessories; but this is drawn and modelled with searching skill and precision, and conceived with a restrained pathos which constitutes the chief charm of the picture.

CLAUDE PHILLIPS.

EGYPT EXPLORATION FUND.

A VISIT TO EL ÂRISH.

Cairo: April 17, 1888.

[THE following report has been received from Mr. F. Llewellyn Griffith, whose expedition to the north-east frontier district was noted in the ACADEMY, Amelia B. Edwards, Hon. Sec.]

I have just returned from a visit to El Ârish, the little town on the coast near the north-east frontier of Egypt where the tolls are levied on merchandise and animals coming from Syria. It had been visited by the Arch-Duke Salvator von Toscana in 1878, by Prof. Ascherson last year, and this winter by Prof. Sayce. Each of these travellers reported the existence in the town of a sarcophagus, or, as Prof. Sayce more correctly termed it, a naos; but no copy of the long inscriptions was brought back. A hieroglyphic monument at this spot promised to be of unusual geographical and historical interest; and I therefore obtained leave of absence from the excavations at

Zagazig for a fortnight and undertook this tedious journey through the desert.

Unfortunately, the geographical information afforded by the inscription has no bearing on the locality in which it was found. There is, however, something to compensate the journey in the fragments of mythical history that may be gathered from it.

The shrine is of black granite, about four feet high and pointed at the top. It has been used for ages as a drinking-trough for animals, and is, consequently, much damaged. The interior, which was sculptured with figures and inscriptions, is much worn or covered with lime incrustations, one side is scaled off and the front has been worn down to the depth of an inch all over; thus the whole of the dedication is lost. However, one side and the back have each thirty-seven lines in fair condition; and, thanks to the good nature of the governor, from whom I feared an unconditional refusal, I was allowed to roll it over "if I could," with the stipulation that I should turn it back in the evening for the camels to drink from. It was no easy job to turn one and a half tons without destroying the rubbishy pedestal of stone and dust on which it was laid; but our practice at Zagazig in rolling the stones of the temple gave us courage, and the pedestal was strengthened and widened, so that the stone might be turned without letting it down. The stone was then turned, but the high wind spoilt the squeeze, and I had to lay it down again and beg the governor to let me repeat the process next day. The wind continuing, I did not attempt to squeeze the inscription, but copied it in a most painful position. I was told that forty men would be required to lift the stone. Myself and my two men accomplished the job by ourselves at a cost of six piastres for the loan of two rude crowbars and some logs of wood. The text relates the history of the temple of Goshen under the reign of the gods, evidently in order to give it with all its adjuncts a respectable genealogy. It was visited by the god Ra; and, as the inscription on the back ends with a list of temples in Upper Egypt built by this god, it seems that the sacred localities at Goshen were to be put on a level in point of antiquity with those of the most celebrated cities in Upper Egypt. The local god, Sepd, is identified with the warlike Shu or Ares, in order to bring him into relation with the myth of the god-kings; and the other gods of the district are the spirits of the East who protect Ra (the sun) at his rising from the children of Apep. The temple is the eastern horizon on which the sun rests. The order of the god-kings mentioned on the shrine is

1. Ra=Harmachis=Atum? the organiser of the country and founder of the temple.
2. Shu=Sepd, who made it his favourite residence.
3. Seb.

This is the order of all the lists.

There are some curious details and a description of the temple, which I reserve for the present.

Of the later kings of Egypt, M. Naville found monuments at Goshen of Nectanebo II. and Philadelphus. From the style I should attribute the El Ârish shrine to Philadelphus.

In going from Zagazig to El Ârish I followed the railway line as far as Salehieh. At Faqûs, I found that wherever a cutting had been made through the rubbishy mounds, they were found to rest on sand at a slight depth, and appeared to be entirely of Roman date. Thus there cannot well have been a second ancient Ptolema here. From Salahieh, following the caravan route, I passed within sight of Defeneh, crossed the Suez Canal at Qantarâh and passed Tell abu Sefe on my right. This route to El Ârish, which can now be accurately laid down from

the survey of the telegraph line by an Italian engineer Signor Paoletti, is perhaps ancient. In fact, down to the Saite epoch, it was, perhaps, the most frequented route to Syria. It is now the principal land route, and is well supplied with herbage for camels and with brackish water. There is, however, no place for an extensive settlement; and, though heaps of pottery are found at the wells, there is little appearance of the permanent occupation of any spot except Qatye, where there are some mounds of Arab date, with small marble columns and a granite millstone. The sites of ancient guard-houses and post stations are also found along the route.

El Arish stands two miles inland up the Wady. The ruins of the ancient city of Rhinocolura are immediately south of it, and are partly buried in sand-drifts. A large Christian building, of which I have made a plan, was discovered this year, and cleared of the sand.

The pottery of the settlement and of the caravans seems to cover about one square mile, but the solid nucleus of stone buildings was much less. A firm basis for building had often to be made by mixing limestone dust from the Wady and lime with the sand, and, no doubt, by assiduous watering.

The rush of water down the Wady has not formed any new ground recently at the mouth. Pottery is found on a piece of high ground at the very centre of the Wady, and at the edge of the sea, marking, perhaps, the site of a harbour now silted up.

Returning, I followed the route of the ancient itineraries and of Herodotus by the coast to Pelusium, and thence to Port Said. I could not find a trace of Ostracine. The opening of Lake Serbonis into the sea seems to have moved eastward, since it is now found at the east end of the lake, while in Strabo's time it was half way to Casius. Ostracine probably lay on the east side of the opening at the end of the first day's journey from Rhinocolura.

I heard of a ruin called Berdawil, after the crusader Baldwin, between the sea and the telegraph line, about ten miles west of El Arish.

El Qels is unmistakably Casius; but, unfortunately, it consists of shifting sand, in which the temple and Pompey's tomb may be buried 150 feet. On the south side are large quantities of pottery. There is no likely tumulus either east or west of Casius on the shore. Pompey's tomb should be towards the east end from Strabo's order.

I think it probable that Gerrha, Pentascino, and Chabrii Castra are all to be identified at El Mehemdiyeh, where the sea is wearing away a piece of high ground and exposing a number of stone walls. *Χαβρίων χάραις* was probably a ditch cut in front of this fort along the edge of the low ground, and filled with sea water. There is, of course, no trace now of such a work.

I did not visit Pelusium again, as it lay off the direct road, and I had examined the whole surface carefully two years ago. I passed two Arab forts between it and Port Said, one circular, and the other rectangular and without any visible entrance. The first is visible from Tell Farama; and the Arabs told me two years ago that it was built by the French, I suppose under Bonaparte. But, notwithstanding the extraordinary rapidity with which the Arab mortar is destroyed here, it must be earlier, as well as the small rubbish heaps round it, which probably made the site of Tineh. There is no sign of pre-Arab remains.

The salt and barren shore along the whole line from a mile west of El Arish is evidently a modern formation of sand and shells banked up by the waves a foot or less above the sea, and filling up the bay from El Arish to El

Mehemdiyeh, and another from El Mehemdiyeh to the projecting alluviums formed at the mouths of the Nile west of Pelusium. The first bay includes Serbonis, &c. Casius forms an island enclosed between the Mediterranean and the lake. On the south it protects from the wind and spray a good tract of rather firmer ground covered with excellent pasture for camels. Strange to say, the rainfall supplies a small amount of perfectly fresh water in a well near the east end. This is rightly passed over by Strabo, since it could not supply a caravan.

At El Mehemdiyeh, the higher ground at last runs sharply down to the sea, which is wearing away both it and Casius. It is at this point that the boundary of Gerrha was placed, and where I suppose that the trench of Chabrias was dug to protect it, and to check the Persian advance into Pelusium. The ruins of Gerrha seem to consist of a square fortress built not on the crest of the rise, but apparently at the base of it on the east, and no doubt overtopping it. The foundations of some of the walls are carried down to the sea level, and all inside is made ground.

West of this is the second silted-up bay, which must have included the mouth of the Pelusiac branch in its sweep. The soil in the eastern portion consists not of alluvial mud, but for ten miles inland, as far as the telegraph line near Tell Habw (south of Tell el Hér), of shells and sand. This has clearly not been formed after the silting up of the Pelusiac mouth, for there are ancient Arab remains even north of Tell Farama; and one of the Greek authors states that Pelusium was twenty stadia from the sea, as now. The *ταπίξαι* of Herodotus, and the *βάπαβα* of Strabo were therefore salt marshes, and pools, and channels left in the half-silted bay. Such exist still in the more alluvial district between Pelusium and Port Said, ready to entrap the luckless explorer among the Arab forts. They form generally broad channels of dry salt or sea water parallel to the sea north-east of the Tell.

F. LL. GRIFFITH.

CORRESPONDENCE.

TARATHA AND BABIA.

Christ's College, Cambridge: May 8, 1888.

Before we are called upon to accept a new theory of the name Tar'athā (Derceto, Atergatis, Palmyrene ܬܪܬܐ), I hope that Dr. Neubauer will tell us whether the rendering *Janna* rests on any better authority than a mere conjecture of Assemani (*B. O. i.* 327), which was excusable 170 years ago; and that Prof. Sayce will tell us his grounds for identifying Babia with the goddess of Mabbog. I know the goddess Babia only from Damascus (*Vita Isidori*, § 76), as a deity worshipped by the Syrians, especially in Damascus.

W. ROBERTSON SMITH.

NOTES ON ART AND ARCHAEOLOGY.

It is to be hoped that the authorities at the National Gallery may see their way to buy the famous and desirable Sir Joshua which will be sold this afternoon at Christies. The picture is the well-known "Pick-a-back"—in other words, a portrait group of Mrs. Payne Galway and child. By its acquisition, the particular side of Sir Joshua's art which this remarkable picture represents would be expressed in the national collection in much greater force than it is at present; and an accepted masterpiece of the painter would be retained in England, and in public view, as it should be. Unfortunately, however, the authorities in Trafalgar Square will have no important sum of money to spend, unless they shall have been fortunate

enough to persuade the Chancellor of the Exchequer that an exceptional occasion has arrived—an occasion on which the grant which has been for some years suspended may be for the time being renewed. No small, or even relatively unimportant, sum will buy for the country the Sir Joshua of which it is now question; but if it was desirable to expend about £70,000 on a very important Raphael—though not a Raphael of quite the highest charm—it is, we should think, at least equally wise to expend say a tenth part of that amount (some £7,000) if necessary, on the acquisition of an admitted masterpiece of the English School.

THE following exhibitions will open next week: (1) the Nineteenth-century Art Society, in the Conduit Street Galleries; (2) paintings on china by lady amateurs and artists, at Messrs. Howell and James's, Regent Street; and (3) a collection of Japanese "Kakémonos," or hanging pictures, at Messrs. Dowdeswell's in New Bond Street.

ADMIRERS of Jean François Millet should not fail to visit the rooms of Messrs. Obach in Cockspur Street, where one of the most powerful and grandly executed of this master's pictures is at present on view. Its subject is of extreme simplicity—the commonest of all subjects—a mother and her child; but it has never, perhaps, been treated as Millet has treated it here. The woman is a peasant of the poorest class, to judge from the roughness of her wrapper or coat of thick woollen stuff. The infant is swaddled, and rests like a mummy between its mother's knees, stiff and almost erect, with its calmly sleeping face on her breast. Her large, strong hands are folded in front of it; and her coarse-featured face, with lips fallen apart and eyelids swollen as with recent tears, wears an expression of almost tragic pathos. Two little pictures of Meissonier, of the finest quality, are also to be seen here, with two or three good examples of Troyon, and others of Diaz, Daubigny, Decamps, and Corot, of a high class.

MR. G. BERTIN will deliver a course of four lectures at the British Museum upon "The Social Condition of the Ancient Babylonians," on Fridays in June, at 3 p.m., beginning on June 8.

THE sixth annual meeting of the Society for Preserving the Memorials of the Dead will be held at the Mansion House on Wednesday, June 13.

THE congress of the Société française d'Archéologie will open at Dax on June 12, and later at Bayonne, under the presidency of the Comte de Marsy. It will be followed by an excursion to Pampeluna in Spain. To all who are interested in Roman architecture, the visit to Dax (the *Aquæ Tarbellicæ* of the Romans) will be specially attractive. For tickets and general information as regards lodgings, &c., application should be made to M. Georges Camiade, at Dax (Landes).

MESSRS. CHATTO & WINDUS have issued this year, somewhat more promptly than usual, the two illustrated volumes of *Academy Notes* and *Grosvenor Notes*, compiled by Mr. Henry Blackburn; and also the companion work, on a larger scale, for the Salon, which contains more than 300 facsimile sketches. This last is, perhaps, the most interesting for those of us who have not been able to run over to Paris, though we cannot pretend to admire the studies of the nude model which are conspicuous in it.

MESSRS. W. A. MANSELL & Co., of Oxford Street, have commissioned Mr. Robert A. Clouston to engrave in mezzotint portraits of five eminent physicians and surgeons. We have seen proofs of those of Sir William Gull and Sir Henry Thompson, which are certainly

effective as likenesses, though somewhat coarse in execution. On comparing them with the plate of Principal Shairp by the same engraver, recently noticed in the ACADEMY, it becomes evident how much the latter owes to the original painting by the late Mr. Herdman.

MR. WARWICK WROTH has reprinted from the *Numismatic Chronicle* his paper on "Greek Coins acquired by the British Museum in 1887," with a plate of illustrations. Included among them is a Jewish shekel, and a hemi-drachm of the Indo-Scythian King Maues. The total number of acquisitions during the year was 176.

MR. MORTIMER MENPES requests us to state that he has resigned his membership of the Royal Society of British Artists.

THE STAGE.

STAGE NOTES.

TIME and space will next week permit us to say something in detail about Messrs. Wills and Grundy's "The Pompadour," which—produced at the Haymarket quite lately with a result that seemed at first uncertain—has already settled down into at least a moderate success, so that the piece is likely to be played throughout the remainder of the season. Whenever it is withdrawn, it is understood that it will be followed by a new piece by Mr. H. A. Jones, which was long ago accepted by the management.

MR. WILLARD's performance of *Macbeth*—which was given at the Olympic one afternoon last week, and which was at once recognised as containing points of note—was yet presented under such unsatisfactory conditions that it had hardly its fair chance of appealing to even the critical public. The *Lady Macbeth* of the occasion was Mrs. Bandmann—known long ago to the playgoer, and especially to the provincial playgoer, as Miss Milly Palmer. The lady has of late years been acting in Germany, where she has at least gained some experience. But it appears to be conceded that *Lady Macbeth* is not the rôle for which either nature or art has intended her. It has been suggested that she would make a good queen in "Hamlet." But good queens in "Hamlet" have not been so rare since Mr. Wilson Barrett happily bethought him that there was no occasion whatever for them to be elderly. At the Princess's Miss Margaret Leighton was a very good queen.

THE Gaiety Theatre is, after all, not forsaken of laughter. Mr. Fred Leslie, Miss Nelly Farren, and those charming actress-dancers, Miss Silvia Grey and Miss Letty Lind, having started for Australia, their place is taken by a regular comedy-company of great repute—the American company managed by Mr. Augustus Daly, which, during its stay in England, Mr. William Terriss does us the service to supervise. The Daly Company plays pieces of very unequal merit; and "The Railroad of Love," which it is playing now, is quite inferior to "Nancy." Indeed, it requires a good all-round company, and two or three actors of the finest art, to make it succeed at all. Fortunately, it is such actors who interpret it. Mr. John Drew proves himself, in it, a most finished comedian; and bad as her part may be, from a literary point of view, Miss Rehan is yet enabled to convince us through her performance that her range is more extensive than had previously appeared. Her comedy and that acting of hers which is so serious that it cannot be called comedy at all are alike admirable. Though we could desire some change in the playbill before the company leaves us, there is no doubt that "The Railroad of Love"—interpreted as it is at the Gaiety—is quite worth seeing.

MUSIC.

RECENT CONCERTS.

WHEREVER there is a voice the songs of Grieg are sung, and wherever there is a piano his pieces are played. Yet some have expressed surprise at the cordial welcome given to the composer at the fourth Philharmonic Concert on Thursday, May 3. When he first appeared on the platform applause broke out such as is seldom heard at St. James's Hall. Grieg has acquired European fame, not by pandering to vulgar tastes, nor by any fantastic tricks. His compositions, like those of Chopin, owe much of their form and colour to the land which gave him birth; but, in spite of their quaint rhythms and harmonies, the music is from the heart, and so it makes a genuine appeal to musicians. There is all the difference between a man who adopts, for some particular effect, certain peculiarities of national music, such as Mendelssohn, who at one time borrowed the Scotch snap, at another the hop of the Italian Saltarella, and one who, like Grieg, from his youth upwards, has given himself up to home influences. Grieg's music has a *cachet* of its own, and so it has made its mark.

Mr. Grieg played his Pianoforte Concerto in A minor (Op. 16)—a work first performed in this country by Mr. Dannreuther at the Crystal Palace in 1874. The printed notes can give little idea of the charm and character which the composer infused into the music by his sympathetic reading and delicate touch. He also conducted his two "Elegiac Melodies" for stringed orchestra: two simple yet characteristic pieces which Mr. Henschel introduced at his last season of concerts. As he made the piano sing, so was it with the fine Philharmonic orchestra of strings under his *bâton*. Mr. Grieg possesses the rare art of communicating his feelings to the players. He also accompanied Miss Carlotta Elliot in two songs—"Erstes Begegnen" and "Farewell to Twindehougen." Neither of them, however, in our opinion, represented the composer at his best in a department of musical literature in which he has so distinguished himself; nor did Miss Elliot sing in her best manner. The *encore*, "Guten Morgen," was far more satisfactory, both as regards choice and rendering. The rest of the programme must be briefly described. A "Petite Suite" of Bizet's, entitled "Jeux d'Enfants," was given for the first time in England. The five movements of which it is composed are but trifles, but they are pretty, graceful, and charmingly scored. Mr. Cowen was a little too ready to yield to the demand for an *encore* of "Petit mari, petite femme." Mozart's Symphony in C, supposed to have been written at Linz in 1783, and Mendelssohn's "Ruy Blas" Overture were also included in the scheme. Mr. Cowen conducted both works with skill and judgment.

Mdlle. Juliette Folville, a young artist, gave a recital at Prince's Hall on Thursday of last week. She has strong fingers and fair execution, and was heard to advantage in some showy *moreaux de salon* of her own composition. But she played part of the fugue which concludes Beethoven's Sonata in A flat (Op. 110) in a hurried and confused manner. She had no right to detach it from the last section of the Sonata, nor even from the Sonata itself—and still less right to play only the beginning and end of the fugue. Her Chopin pieces showed more power than poetry; and she also appeared in the second part of the programme as a violinist, but we must take another opportunity of judging her in this capacity.

Last Saturday afternoon the eminent violinist, Señor Sarasate, gave the first of a series of four concerts at St. James's Hall. There was nothing in the programme which calls for detailed notice. The performance of the

Beethoven Concerto, as usual, pleased the audience; but the violinist, with all his skill, does not make one feel the grandeur of the music to the same extent as Herr Joachim. Señor Sarasate is heard to the best advantage in works in which technical difficulties form the chief attraction, or in which gracefulness rather than grandeur is the prevailing feature. In Raff's showy Suite, in a Moszkowski "Ballade," and in Saint-Saens's "Rondo Capriccioso," he fairly electrified his audience, and roused them to a high pitch of enthusiasm. At the close of the last piece, he gave his own "Boléro" by way of *encore*. The hall was crowded in every part.

On Monday afternoon Miss Florence Menck-Meyer gave a pianoforte recital at Prince's Hall. She comes from Melbourne, and is said to be a grand-niece of Rubinstein. Though young, she has written an opera—both music and libretto. Her programme commenced with a dreary "Bellini" Fantasia by Liszt, which she played with some skill. Two pieces of Chopin were then given in a manner more eccentric than pleasing. The test piece of the afternoon was Beethoven's "Waldstein" Sonata. After hearing the first movement, we came to the conclusion that the young lady had better—for the present at least—confine herself to drawing-room music. Beethoven should be approached with respect and reverence.

The first Richter concert was held at St. James's Hall on Monday evening. There was an unusually large gathering. The programme, including the names of Liszt, Berlioz, Wagner, and, last but not least, Beethoven, was a genuine Richter one. A brilliant rendering of the Kaiser-Marsch gave good promise of what was to follow. Mr. Henschel sang with declamatory power "Das schöne Fest" from "Die Meistersinger," and "Hagens Wacht" from the "Götterdämmerung." The second excerpt was introduced for the first time; and those who could not fully appreciate it thus taken from its surroundings, could at any rate admire the masterly orchestration with its sombre and weird tones. Berlioz's lively "Carnival Roman" and Liszt's well-worn fourth Hungarian Rhapsody were rendered with great spirit. The performance of Beethoven's C minor Symphony was—from first note to last—highly impressive.

J. S. SHEDLOCK.

MUSICAL PUBLICATIONS.

Organists' Quarterly Journal. Parts 77 and 78. (Novello). Part 77 commences with an Adagio (second movement of a Sonata in G), by Mr. E. T. Driffild, light and not unpleasant. Mr. F. L. Crompton's "Pastorale" is dull. A "Postlude," by Mr. J. Thomas, is scarcely more than a sketch. Mr. R. B. Moore contributes a light and graceful Minuet. Mr. G. Minns's "Postlude" is lively, but not particularly interesting. Dr. Spark, the editor, commences Part 78 with a "Descriptive Fantasia" in Memoriam Sir G. Macfarren, in which the restless activity, the sudden illness and death of the composer, and his welcome to the celestial regions are depicted—a curious, if not altogether satisfactory, piece of programme-music. Mr. O. Thomas's "Fantasia" is well written, and shows much skill. But why in the middle line of the last page does he write wrong notation, and thus hide consecutive octaves? The last piece is an "Andante" by Mr. W. Blakeley, very Mendelssohnian in character.

Messrs. E. Ashdown send five Romances for violin and pianoforte by the late Sir G. A. Macfarren. Three of them (Nos. 1, 3 and 5) are in slow time; and the last, with its flowing theme and well-contrasted middle section, is

attractive. No. 2 has a showy part for the violin; but the pianoforte does little more than accompany. The number of good and comparatively easy pieces for these two instruments is limited, so these Romances, skilfully constructed and pleasing as to melody, ought to meet with a large welcome.

From Messrs. Hutchings & Co. we have: *Ask me no more*, by W. H. Cummings, a graceful setting of words by Thomas Carew, and one in which the old and new are pleasantly mixed; it is written for a mezzo soprano voice. *Oak Tree Farm*, by Annie E. Armstrong, a simple song and simple music. *Soul-Music*, by A. S. Gatty, begins well, but soon falls into the commonplace. *The Dove and the Raven*, by M. W. Balfe, in the composer's usual style. The same may be said of Pinsuti's *The morning smiled, the evening wept*. H. Smart's *The Farewell of the Swallow* is an easy and pleasing little duet for soprano and contralto. *The Lover's Prayer*, by Mrs. B. Bomer, is a feeble production. J. Edward's *Message of the Swallow* is melodious, though not original. *Hush thy sweet sounds, O river*, by W. H. Cummings, is a quiet, smoothly-written song, with an accompaniment for violin or violoncello. *Once in Royal David's City*, by J. A. Macmeikan, begins rather well; but in the middle the tonality is confused, and the conclusion is weak. May Ostlere's *Bourrée and Gavotte* for pianoforte has some good points. Both sections commence well, but one's interest soon flags. The short introduction to the *Bourrée* is quite out of place. *A Gavotte Fantastique*, by Ridley Prentice, is an effective little piece, but one which requires neatness in notes and phrasing. *At the Forge*, *Jeannette*, *Boat Song*, *Phyllis*, by J. C. Beazley. These four easy sketches for the pianoforte are exceedingly clever; there is plenty of taking melody, and the harmony and rhythm are both interesting. Teachers will find them useful. *Ivanhoe March* for pianoforte, by J. B. Calcott, is a spirited and pleasing duet; the time-signature is 6-8, somewhat unusual for a March. *Sextuor de Lucie de Lammermoor*, by J. Romano. This is a difficult and commonplace arrangement of Donizetti's well-known concerted piece for the left hand. Such transcriptions cannot be too strongly condemned. *Romance, Mazurka*. For violin or violoncello. By J. Cotrufo. Both of these are simple; the first is somewhat diffuse, but the second is neat and nice. *Danse Moresque*, arranged for organ by Dr. Westbrook. This light and elegant dance by Kilner is effectively arranged; but we do not like the final chords.

From Messrs. Ascherberg, the following: *Six Songs*. By A. W. Marchant. The melodies are smooth and flowing, and the accompaniments for the most part tasteful; but the composer's writing is not deep. *Beyond the Shadows*, by C. Ducci; a simple but effective song. *Third Bourrée*, for pianoforte, by L. B. Mallett. Like other pieces of the kind mentioned above, it begins extremely well, but gets common; the passages in triplets do not suit the *Bourrée* form. *Moto Perpetuo*, for the pianoforte, by L. Godowsky. A difficult but not attractive piece; an excellent exercise for reading at sight. *A Toi*, by S. Smith. A good specimen of a class of composition, which is going out of fashion. *My Darling's Album*. Twelve silhouettes for pianoforte, by G. Lamothe. These are very small pieces, for quite beginners, in very large type, and with an outside page covered with silhouettes. *Revoir and Réverie*, by M. Bourne. Transcribed for violin by G. Papini. These pieces are easy and melodious. We prefer the second.

From Messrs. Patterson & Sons: *I'll tend thy Bower* and *To Julia weeping*, by Hamish MacCunn. The recent success of this young

composer makes one peruse with interest anything new from his pen. These two songs, forming a set of six, are, however, but trifles; the main interest lies in the ingenious accompaniments. *Frühlings-Ed*, by A. Gallrein. A pleasing, unpretending little song, with accompaniment for violin or violoncello. *The Skye collection of Reels and Strathspeys* (book iii.) will suit all who are interested in genuine Scottish dances.

Messrs. Marriott & Williams send a batch of ballads of a sentimental type. Musically, they are not of importance. We give the titles of two or three of the best—*Love, I am watching*, by C. Hoby, with viola accompaniment; *My love of long ago*, by S. Larkcom; and *To Thee*, by L. Barone.

From the London Publishing Company: *My Gentle Swallow*. By E. Allon. A very good song with a showy pianoforte accompaniment. The want of variety in tonality renders it, however, slightly monotonous. *Who is Sylvia?* Duet for contralto and baritone, by the same composer, is simple, yet—if well sung—would prove highly effective.

From Messrs. Weeks & Co.: *Technical Exercises* for the pianoforte. By C. A. Ehrenfechter. These exercises are said to be on the Deppe principle. Herr Deppe, popular in Germany as a teacher, and well-known, also, to all who have read Miss Amy Fay's charming book, *Music Study in Germany*, has certainly peculiarities with regard to finger and arm action. The technical exercises given by Herr Ehrenfechter are all good, but the very scanty letterpress renders them of little service to anyone wishing to understand or follow the system. *Compositions for the Organ*. By Dr. Chipp. This volume contains a selection from a large number of MS. compositions left by the composer. Dr. Chipp held a leading position among English organists; and the editors, Messrs. G. M. Garrett and J. Higgs, justly speak of his organ music as "solid in style and legitimate in effect."

Musical Notes. By Hermann Klein ("The Stage" Office). Last year Mr. Klein started his Annual, giving a critical record of all musical events of importance. This year the notes are more numerous, and the record more complete. It is a reading as well as a reference book. Some of the notices—e.g., those of Mr. Corder's "Nordica" and Mr. F. H. Cowen's "Ruth"—are of considerable extent; and Mr. Klein has a fluent pen. The new productions and other matters are carefully arranged in alphabetical order at the end of the volume. The present issue contains no portraits, but, on the other hand, it is offered at a lower price.

MUSIC NOTES.

DR. MACKENZIE gave his first address to the students of the Royal Academy of Music last Saturday afternoon. After alluding to the extraordinary gifts of his predecessor, which enabled him to raise the Academy to its present state of prosperity, and referring in touching terms to the death of Mr. Walter Bache, one of the teachers, Dr. Mackenzie proceeded to indicate the lines on which he was about to work. He did not believe in standing still. He proposes to make the study of English Church music a special feature—so as to turn out competent organists and choir-masters. The opera class, too, is not to be neglected. Modern musical works are to be put before the students to a larger extent than formerly. And, lastly, the Royal Academy of Music library is to be increased. The concert-room was crowded, and the new principal met with a hearty reception.

JAMES NISBET & CO., PUBLISHERS.

Just published. Extra crown 8vo, 6s.

ST. JOHN: the Author of the Fourth Gospel. By HOWARD HEBER EVANS, B.A.

By the SAME AUTHOR. Crown 8vo, 2s. 6d.

ST. PAUL: the Author of the Last Twelve Verses of the Second Gospel.

"A cleverly written little book. The author's conclusions will secure respectful notice."—*Chrysm's Magazine*.

Just published, with illustrations. Crown 8vo, 3s. 6d.

ST. PAUL in ATHENS. The City and the Discourse. By the Rev. J. R. MACDUFF, D.D.

"Dr. Macduff's admirable monograph, the result of very wide and thorough reading, assisted by observation during personal residence in the city, is not likely to be quickly laid aside by anyone who once begins to read it. It is not given to every writer to be so thoroughly in sympathy with his subject, still more rarely do we meet with one who evokes the reader's sympathy as Mr. Macduff does in this instance."—*Church Times*.

THE HOMILETIC MAGAZINE

For MAY. Price One Shilling.

CONTENTS:

THEOLOGICAL SECTION.—LANDMARKS of NEW TESTAMENT MORALITY.—VII. The Moral—Place of Prayer. By Rev. G. MATHESON, D.D.

THE SCRIPTURE USAGE of the SYNOPTIC GOSPELS.—IV. The Usage of St. John. By Rev. J. R. GREGORY.

EXPOSITORY SECTION.—THE MIRACLES of OUR LORD.—VI. The Cleansing of the Leper. By Rev. WILLIAM J. DEAN, M.A.

THE BOOK of AMOS. Chapter VI. By Rev. J. J. GIVEN, D.D.

THE EPISTLE to the GALATIANS. By Rev. H. C. CAFFIN, M.A.

HOMILETIC SECTION.—THE CHURCH YEAR. First Sunday after Trinity. By the BISHOP (Harvey Goodwin) of CARLISLE.

SECOND SUNDAY after TRINITY. By Rev. Canon LIDDON.

THIRD SUNDAY after TRINITY. By Rev. THOMAS GUTHRIE, D.D.

FOURTH SUNDAY after TRINITY. By Rev. J. A. JACOB, M.A.

FIFTH SUNDAY after TRINITY. By Rev. A. GARDINER MEECHER, D.D.

PRACTICAL HOMILETICS.—CHRIST the FOUNDATION LAID IN ZION. By Rev. A. WARRACK, M.A.

THE OBLIGATION of RELIGION. By Rev. W. PERKINS.

THE LAW of CHRIST'S SERVICE. By Rev. W. PERKINS.

THE WORK of the HOLY GHOST. By Rev. E. DUMBLETON, D.D.

THE CHOWN of CHRIST. By Rev. T. W. MATS, M.A.

THE DIVINE OATH. By Rev. JOHN BURNETT, B.D.

JAMES NISBET & CO.,
21, BERNER'S-STREET, W.

Now ready, buckram back, gilt top, price 6s.

AULD LIGHT IDYLLS.

By J. M. BARRIE

["GAVIN OGBILVY"],

Author of "Better Dead," "When a Man's Single," &c.

The *Spectator* says:—".....We have thought it positively our duty to call attention at some length to this book, because in its fidelity to truth, its humour, and its vivid interest, it is a complete and welcome contrast to the paltry 'duds' which are nowadays printed by the dozen as pictures of humble and religious life in Scotland."

The *Athenæum* has a favourable review, in which it says: "Very graphic is the description of the storm-beaten, snow-laden clachan of gray stones, and bright is the observant insight in which natural features are displayed: by the solitary and philosophic village domine who tells the tale."

LONDON: HODDER & STOUGHTON,
27, PATERNOSTER ROW.

NEW VOLUME OF VERSE.

A WAYFARER'S WALLET.

DOMINUS REDIVIVUS.

By HENRY G. HEWLETT.

12mo, cloth, 3s. 6d.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Ready shortly, at all Booksellers and Libraries, 1 vol., 6s.
MRS. OLIPHANT'S NEW STORY.

COUSIN MARY. By the AUTHOR of "CHRONICLES of CARLINGFORD," "CARITA," "THE MAKERS FLORENCE," &c.
London S. W. PARTRIDGE & CO., 9, Paternoster-row.